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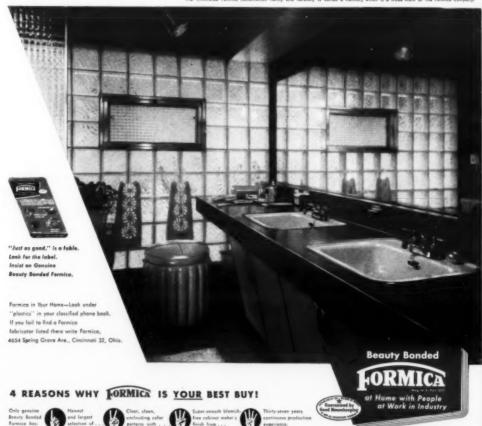
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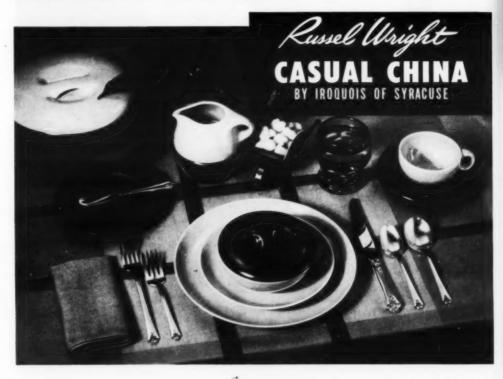
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OF



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Speaking of Living



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NSIDE STO



THE HAGUES LOOK THINGS OVER

WE KNOW you'll pardon our pride in telling you that the Texas Society of Architects' panel of judge experts presented design awards to Herschel Fisher, architect. and William R. McKee, contractor, for the house they built in Dallas. They are called, impressively, the LIVING For Young Homemakers' Builder's Award for Design. The twin silver bowls were presented to the winners by LFYH's Editor-in-Chief Edith Brazwell Evans, who flew to Dallas to attend the Society's meeting at the Baker Hotel. The judges' decision gives us a new feather in our cap; the house singled out for excellence was featured in our October issue (A Duplex That Doesn't Look It, p. 86).

WHEN BILL AND PEGGY HAGUE Wrote us about the aristocratic old house in New Orleans they'd fallen in love with, we telegraphed them that we yearned to see pictures of said house. The outcome: we saw the house itself, and more besides! The Hagues had hinted at other exciting places, some old, some new. We were intrigued; promptly took off for New Orleans to gather our own collection of homes and young owners (see pages 28-51), came home wondering quite why we live in New York City and environs. Here, we catch Bill and Peggy in the early, bewildering stage of decorating that readers will recognize with no trouble at all. Which wallpaper is the right background for which room?

NO WONDER the Hagues have that wedding day look as they make an appearance on their own balcomy for our cover. Their homemaking story continues happily—after any number of projects, problems, and adventures upstairs and down. There's

nothing like accomplishing a home of your own, they say. To do full justice to the scene, photographer Leon Trice climbs atop his car.

YOU'LL AGREE that true informal dining is going on behind the ecenes of our story on the California designers on page 74. The people who are so obviously enjoying themselves in the dining room of Marian and Al Blake's project apartment are, left to right: Mrs. Al Blake, wife of the designer, Julius Shulman, photographer, Isabel Sheldon, West Coast editor, and Betty Pezzoni of our home staff. The impromptu supper party, or what-you-will, was staged very late at

night, during a break in photographing the Gilleraft furniture room. Perhaps that accounts for the fact that all concerned are devouring the props, as well as part of the Blakes' kitchen supplies, with such abandon.

(The table setting is not officially endorsed by LFYH!)

EVEN THE REST-LAID PLANS of prospective houseowners can go wrong. We expected to show you Bob and Mary Whittaker's house in New Orleans in this issue, but, well—here's as far as it's gone (see "work in progress" pictured below). Along with the Whittakers, we can hardly wait to see the finished product.

AURDERNECKING is something we haven't indulged in since our early days in the big city. Just lately, though, we've been craning our necks for a good reason: the tall and handsome building fifteen blacks uptown from our present center of operation that should be our living quarters by the time you read this. Sorry we can't furnish Xs to identify all of our offices—there would be just too many about midway in the building—but one of these days we'll be able to give you a view from the inside out!

RECENT VISITORS TO LEYER. editorial offices have been intrigued by our variation of the heart-on-the-sleeve technique. We're wearing hearts in our ears and on our lapels—very tricky-looking hearts, too. A deep, rich red with a fashion-right marbelized effect, the earring-and-pin sets cost exactly one dollar, prepaid. We loved

them at first sight, and when we heard that the dollar, sent to Irvington House, Irvington-on-Hudson, New York, would help the school sanatorium and research center for children with rheumatic heart disease, we knew we just had to have some. A dollar sent to Irvington House will get you a set of the jewelry, and give you the knowledge that you'll be helping a child back to health.



IN CALIFORNIA WITH THE BLAKES



WORK IN PROGRESS



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A PIECE OFF YOUR MIND

THE ART OF JUGGLING

Dear Sirs:

I love your magazine and haven't missed a copy since it first came out. But I do feel the need for putting in a word for your oldfashioned "country consin." There must be many other sections of the country, too, where the ultramodern and mechanical efficiency just doesn't ring true. Certainly here in this country town of huge ancient maples, elms, luxuriant rolling hills, brooks, granite ledges and woodland, the really modern merely looks ridiculously out of place. The majority of homes in our town are well on their way to the second century. and holding their own far better than the average new ones. They were built with loving hands to pass down through the generations, not for speculation or quick sale. I wonder how the homes of today will look one hundred years from now.

"—and the winds blew, and the rains came, but the house stood firm, for it was built upon a rock."

Then too, the article. Lady Juggler, Modern Version in the October issue, has raised many questions in my mind. I'm sure the writer is completely successful in all she attempts in her world, but I am wondering how she and her city sisters would stack up in a small country town. I would be the first to admit that the opportunities and inspiration are limitless in New York, for I lived and studied and worked there myself for a few years-but it is not enough. I do think that the way of life in a section like ours should be included toward a broader scope for LFYH.

As an example, I will tell you

about our activities, in the belief that they're not too different from those of our friends and a crosssection of young country couples. To begin with, our peckethooks are much slimmer in the rural areas, and our daily duties require more brawn and brain.

There are about ten rooms in our house, an old Colonial, standing straight and proud upon a hill amid literally hundreds of old trees, flowering shrubs, all kinds of gardens, and endless winding paths and terraces of flagstone. It is timeless-for to me the functional qualities of modern are also embodied in the true Early American. Must we segregate the new from the old-cut off our parents and grandparents from our way of life today? I would like to blend the two. That is what we try to do.

Yes. I have to do some juggling, too, to give my best to a job I enjoy, a home I'm proud of, grounds that would keep two fulltime gardeners busy, and a happy husband.

Ten years ago I started on a designing career in New York. Die in the city and found I wasn't really enjoying what I have here in the country. So I have given up the commercial work to bend my creative efforts toward a community that needs them. The rewards are far more satisfying in a real and lasting, though not monetary, way.

It is a full and busy life for all of us and yet only a moving pattern against the quiet peace of the good earth in God's country. This is living!

Mrs. George Curtis Haddam, Conn.

Gentlemen:

... I chanced to read your Lady

Juggler, Modern Version and I screamed like a gun-shy panther!

I have an automatic washer, a brand new five-room house, a husband, two dogs, and a five- and sometimes six-day job of the hairpulling, strait-jacket-type.

Now, from Monday through Friday you have me cooking, washing dishes, and making beds every morning, plus washing the bathroom and kitchen floors and vacuuming, and then you expect me to tidy up two closet shelves. Why just two? Why not twentytwo? I'm only two hours late for work now!

My cleaners don't open till 9:30, and the shoemaker is also of that elite clan; my office expects me at 7:50 and I drive ten miles to work. I get through at 5:00, by which time the cleaners have closed, the shoemaker has gone home to an early dinner, and who has extra shoes anyway? Lady Jugglee irks me, as you no doubt guessed. Insect energy—what I wouldn't give for the number of feet and hands they have!

Eilein Knight Rivera, Calif.

EDITON'S NOTE: The next time we start feeling sorry for ourselves we'll think of you.

NEWS FROM THE HOME

Dear Editor:

I used your idea of making cornices of dividers from egg crates in my living room and painted them a dark blue-gray, the same as my walls. We were quite pleased with the effect. We used several other ideas from your magazine in redecorating our old house. Since that time we have built a new house and I'm sure we could write a book about it if I could put it into words. We've decided that Mr. Blanding had a cinch. We thought that things would be easier if we had a new house. I never want to go through those experiences again. It was trouble from the word "go." We had to build fires to keep the foundation from freezing after the temperature dropped 25° in an hour. We had to explain to the plumber that we really did want two wells and would be please put the one he had just pulled back down again. Our worst headache came with our drawings. We thought we had a good architect. but after the foundation was in we had nothing to work from except what was in our heads. Our biggest disappointment was at the beginning when the man who owned the lot wouldn't sell it to us if we put a shed roof on the house. We had to compromise with a gable, sloping, and flat roof. It looks a little like a monstrosity, but it is ours. I guess we'll keep it for a while.

Mrs. Betty J. Brittendall Wiehita, Kansas

Dear Sirs:

I noticed in your November issue that the pictures of all the living rooms and bedrooms are very beautiful, but how impractical can you get? Imagine yellow furniture or rugs with two children!

Why don't you come down to earth for us little peoper with average homes, incomes and especially families? I know you can't satisfy everyone, but why don't you devote your magazine to the little people? There are other magazines for the "big wheels,"

Mrs. P. K. Detroit, Mich.

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ABOVE: Cat and dog of Royal Doulton china have black and-tan markings on white. Dog. 3" x 4", \$6.50; cat, 3" high, \$5. At Plummer Ltd., 734 Fifth Avenue, New York.

COLLECTOR'S CORNER

Calm and unruffled by their proximity on this page, and very well-behaved, these cats and dogs should warm your collector's heart. If ever you loved your soft calico cat and later, your first frisky pup. you'll appreciate the authenticity of these miniature pets: the blue-eyed English porcelain Persian cat in the gray, blue, and white coloring of his breed; or the tiny but stalwart boxer, hand-painted in his "true colors" and perfect in every detail, molded in plastic from the original by sculptress Dorothy Shilstone. If your taste runs to the antique, you may already be saving for a Staffordshire King Charles spaniel like the one shown here—handsome guardian of your mantelpiece or curio cabinet. Easier on the budget is the pair of sly Chinese felines which should add conversation value to any collection of miniatures. The originals date from the K'ang Hsi period (1662-1722) of the Ch'ing dynasty, delight visitors to New York's Metropolitan Museum of Art.







LEFT: Antique Staffordshire dog is white with luster decoration, about 8" LEGIT: ARRIQUE STAMORDANIE dog is white with Busier decoration, about 8" at Itali. Made in England, probably early Byth century, From a private collection. CENTER: Prize boxer, 3" bigh, cast in bonelike plastic from an original sculpture. At Abercrombie & Fitch Co., Madison Ave. & 45 St., N. Y., 85. RIGHT: Sleeping cat, hand-carved of black walnut by craftsmen in North Carolina, About 4%" long, 86 ppd., Southern Highlanders, 610 Fifth Ave., N. Y.





ABOVE: Chinese cats, 3½" high, \$12,50 pair, plus shipping, Assoc, American Artists, 711 5th Ave., N.Y.

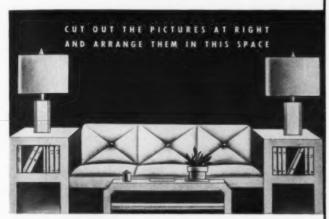




RIGHT: Semiporcelain clipped poo dle, 61/2" high, #9. Hammache: Schlemmer, 145 E. 57 St., N. Y

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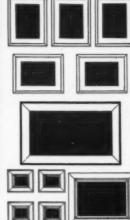
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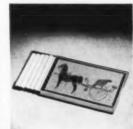
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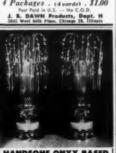
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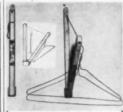
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(More Money's Worth, next page)



88

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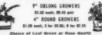
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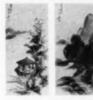


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LIVING For Young Homemakers-February 1951







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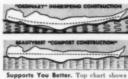
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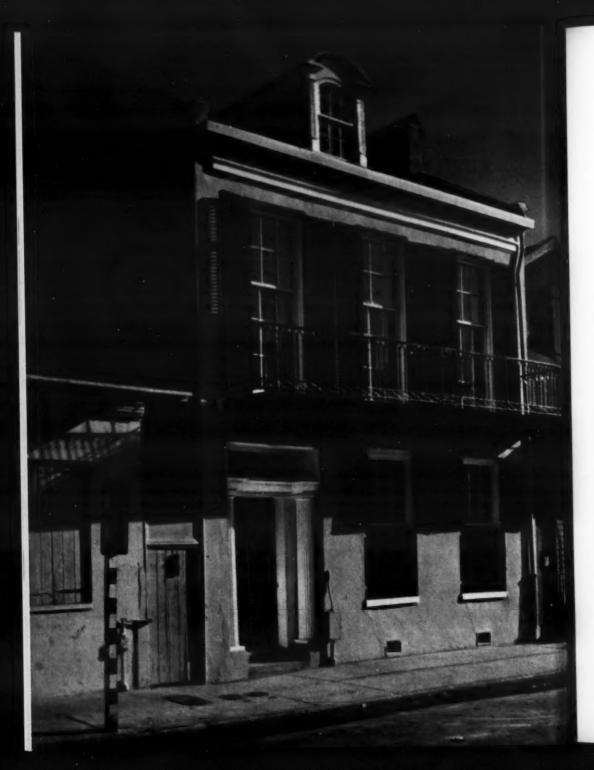
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avoring the traditions of the old—imparting a flavor of the new—young homemakers everywhere are leaving a definite mark on the communities in which they live. New Orleans may be far away geographically from your fireside. But regardless of locale, a blueprint for living evolves from the solution of the same basic problems: either bringing an old house up to date or fitting a new one to an established regional pattern. It can be done: this month imaginative young marrieds once more show us how.

e buy. A



NEW GENERATION IN CORRECTION IN

YOUNG HOMEMAKERS COMBINE RICH TRADITION WITH THE SPIRIT OF TOMORROW IN THIS CITY OF OLD-WORLD CHARM

A restoration in the French Quarter

When Bill Hague took a leave of absence from LFYH's editorial staff last year we were not entirely blind to his interest in another of our young editors, but we were totally unprepared for his brand new enchantment, the lovely city of New Orleans. Both ladies

won: Bill bought a wonderful old house in the famous French Quarter and before the ink was dry on the deed, he signed his name to a second document—a marriage license—and came North to claim the editor he left behind him. Bill and Peggy's house is at 1216 Burgundy, a section unsullied by poor restorations and tourist hangouts. Built around 1820, it had seen unhappy days during the first World War when its ten rooms had

become apartments. The destructive ways of successive assorted tenants had left it in a state of frightening disrepair. But the Hagues saw beyond the years' accumulation of dirt and falling plaster to two open galleries upstairs, a suspension staircase (a trademark



of the French Quarter), large paneled doors, random-width cypress floors, and old flagstone patio. Bill found a contractor (with a reasonable price and a genuine love and understanding of the ways of old houses) who was willing to help them do much of the

work themselves. The Hagues spent the hottest summer on record in plaster dust up to the ears. Peggy supervised the workmen while Bill was at work in a new job with an advertising agency: at night both refinished floors, painted woodwork, did much of the carpentry. Though they intended making the house a duplex for extra income, they couldn't bear to rent a room of it. After all, there are other possibilities of filling a home!

opposite

HAGUES GAVE NEW LIFE to the old house: treated it to a coat of rich gray paint, fresh white trim, green shutters PRICE WAS NOT PROUD: \$12,000 for the house in this condition; \$3,500 restored former beauty to its classic lines

[Continued on the next page]



IT TOOK COURAGE to tackle job, but debris-filled yard became a garden

continued

NEW GENERATION IN NEW ORLEANS



UGLY WOODEN APPENDAGE was tacked on to serve as a bathroom by one of the long line of former tenants



CREEPING VINES held balcony and soul together for past two decades



THE WONDERS OF WORK and imagination show clearly in a back view of house. Fortunately, beams which run through width of the gar-connière (originally living quarters for boys of the Creole family)

were sound, required little reinforcement to sustain the gallery built on cantilever principle. The gallery needed complete reconstruction; while they were at it, the Hagues added window to duplicate dormer



PECGY HAS WASHED THE FLASTER right out of her hair, hopes to regain twelve pounds lost during remodeling days. Now she can enjoy view of patio and garden from upstairs gallery which adjoins master bedroom, All rooms in the house, except kitchen and downstairs bath, have access to out of doors. Right: Bill Hague learned how to repair slats on old shutters from genial contractor, Alfred Cola

[Continued on the next page]

NEW GENERATION IN NEW ORLEANS continued

SUSPENSION STAIRCASE, typical of French Quarter. curves up to second floor. Entrance half is a pale yellow with white trim, looks as cool as an icy sherbet





REAL COMFORT for weary bones, the Englander bed (left) moved into the house with the Hagues. First all-purpose room later became downstairs sitting room (right), with handsome white marble fireplace as a focal point, Green walls and neutral brown carpet (James Lees) are accented by Cyrus Clark's colorful Tiger Lily chintz draperies, with matching bolsters on the day bed



HIS JOB WELL-DONE, Bill finds time to relax in the downstairs sitting room where Peggy's old family treasures are skillfully mated with good reproductions to carry out pleasant feeling of traditional charm





SWEEP OF WINDOWS AND GALLERY (above) made upstairs room the best proportioned in the house, and Peggy decided to make it their living room. They gave it a formal, period atmosphere with a walls, gold draperies, and blue upholstery. Mosend tables match the wood of antique blue velvas Right: Big easy chair is one of Bill's favorite spet relaxation. Natural cypress floors were refinished the hard-working Hagues themselves (see page

[Continued on page



LEON TRICE

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nove) make the house, with a room. It tery. Member the velvet sorite spectorite spectori

on ball



LEON TRICE

SINK with double drainboard (American-Standard, in Ming green) and Westinghouse "Beste-Ausy refuse disposal unit save Feggy ateps; well-equipped range (Estate Stove Co.) makes it fun to try new Creole concections. Chintacurtains (Warner's Chelsea) brighten lunter green walls, match paper on opposite wall

below

TINY FLORAL pattern of the blue, green, and yellow curtains (Riverdale) encourages singing in the prefab shower. Bathroom-dressing room is between two upstairs belrooms, serves them both



DINING ROOM is Hagues' "blue room" with blue Duratwist rug (James Lees), blue ceiling, darker blue walls. Practical chartreuse sailcloth (Charles Bloom) covering the antique chairs is repeated in the full floot-length draperle





FEENCH PROVINCIAL theme is set by light wood furniture (Drexel) in master bedroom. Peggy chose mauve for walls, deep red rug as background for blue chintz bedspread and draperies (Cyrus Clark). An old family Windsor chair and clock were just exactly right for the simple marble fireplace (above), which is on the opposite bedroom wall

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mipped e Co.) ry new Chintz helsen) n walls, ite wall

pattern of , and yelliverdale) nging in wer, Bathoom is betairs bedhem both





COOL COMFORT in the guest room: Titus Blatter's fern-green taffeta spread on Slumberon bed (Burton-Dixie); double lamp from Kurt Versen

The Hagues used Devoe and Raynolds paints
on exterior and interior of
their house. Decoration of their home,
and those on the next sixteen pages, was by
D. H. Holmes Home Planning Center
See Your Guide to This Issue for further information

[Continued on the next page]

A RESTORATION EARNS ITS KEEP

Historic old Carrollton house in city's uptown section gives owner home and income





SUSAN HYAMS loves old houses; wasn't afraid to give the derelict (above) a chance to live again. Brown oil stain, gardens freshened its appearance

A sprawling, spacious old house, with a charm and history all its own, is no rarity in New Orleans —but it's usually not for sale. Practical Susan Hyams, who had "come into" some money when she turned 21, settled for

the space and history when she found the 120-year-old ex-mayor's house at Carrollton, complete with the carved initials of soldiers hospitalized there during the War Between the States. Her imaginative restoration of its eighteen rooms, divided into six individual apartments (with one earmarked for herself), gave it a new lease on life. Clapboard and two-storied, Susan's "apartment house" looks more typical of New England than of the South. Built entirely of cypress, with most of the interior wallboards relics of longago Mississippi flatboats, the house had fulfilled the it-will-last-forever intent of its originators, and required no major repairs. Free-standing on all sides, the sturdy structure was surrounded by broad grounds—perfect for the little pations and gardens which have been laid out at the individual entrances to the apartments. Susan did her own contracting with willing carpen-

ters, plumbers, and electricians working extra hours to help her finish in time for rentals to meet the first payment deadline. Some day the young property owner hopes to start an interior decorating business: certainly the job she tackled so successfully in her own home will be her outstanding recommendation to prospective clients!



SUSAN AND HER ROOMMATE, Emme Wingate, enjoy reading at big living room window framed in tawny chintz (Kennick by Mead & Montague)



PRACTICAL REMINDER that stairs are steep



GIRLS DO THEIR SECOND-STORY WORK, amateur painting, in well-lighted "shop" at one side of balcony above living room, once a carriageway. Dining area, (in foreground), has drop-leaf table and pine Hitchcock chairs (Nichols & Stone)





BEFORE AND AFTER views from the balcony show results of Susan's work. Dingy office (above) has been transformed by simple staircase, comfortable furniture grouping. Cypress doors salvaged from wrecking yards and painted putty-color now panel room

[Continued on the next page]

NEW GENERATION IN NEW ORLEANS continued



STORAGE SPACE IS IMPORTANT: Susan chose double chest for its utility and pine finish which blends with the other woods in room, all keyed to old cypress fire-place. Rug is rich cocoa color, washable cotton broadloom (Tounley by Artloom)



A BALLET-ENTHUSIAST, Susan sets glasses, pearls, gloves on bedroom chest placed beneath old gilt mirror



SCULPTURED GREEN CARPETING (James Lees) combines with avocado walls and pink Epergne chintz draperies (Cyrus Clark) in bedroom-sitting room. Old velvet sofa and Victorian side chair supply the handsomely lavish look Susan prefers





OLD BRASS tester bed now sports white dust ruffles, draperies. Susan cleverly made coverlet and headboard from calico quilts

THERE'S NOTHING BULL about Emme's room with its rich brown walls and rugs and crips white curtains. Useful old washstand, painted a lively yellow to match bathroom, still performs its original function. With the addition of a narrow shelf, the door serves as a miniature dressing table



COMPLETE kitchenette, housed in an armoire, is in no way reminiscent of the cumbersome room above. Susan installed these efficiency units in each of the apartments because they offer all needed conveniences; are small but adequate for young working couples who are her neighbors



See Your Guide to This Issue for further information

[Continued on the next page]



SIDE GARDENS, profuse foliage frame green-shuttered white Shotgun house, Narrow lot extends far back, makes fine playground for two energetic boys

GARDEN-DISTRICT SHOTGUN

There was nothing wrong with the aim of post-Civil War architects who designed the onestory houses known by that delightfully zany name in New Orleans. Straight and true, the rooms of the Shotgun house run from front to back, opening into each other. The confines of the narrow plan are offset by the advantages of high ceilings, big windows, and complete cross ventilation which catches even the most elusive river breeze. Perry

Eastman wrote a vague "go-ahead" from an army hospital after World War II. But it gave his wife Louise carte blanche for an on-the-spot purchase when she found a Shotgun in the Garden District. Mildly stunned at returning to the role of property owner, Perry was nevertheless pleased with its location in a fine old residential section of town (important to a native New Orleanian with two small children). There were no bathrooms in the days when

Shotguns were born, so part of one of the bedrooms was converted by the Eastmans to augment a bath installed near the kitchen by a previous owner. A sagging front porch was replaced by roof supports extended directly to a brick court-yard. Usually the layout of a Shotgun is considered difficult to work with. But it took only a few changes structurally, plus an imaginative decorative scheme, to fit this one to the exact needs of the Eastman family.



right

LOUISE LIKES TO SEW in yellow quilted armchair, uses the matching ottoman to hold darning basket. Unusual potbellied brass fire screen was discovered in an old French Quarter shop

below DEAPERIES, yellow patterned, at tall windows brighten walls of brown textured paper, matching cotton Hearthtone rug. Love seat and Mersman end step-table make a good reading corner



[Continued on the next page]

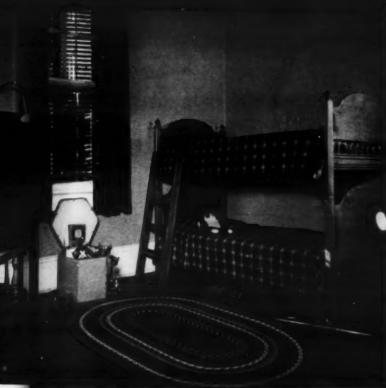
NEW GENERATION IN NEW ORLEANS continued



CLARENCE SOUN CAUCHER

ROOMS OPEN from the narrow hall which runs the entire length of the house. Louise broke the monotony of the long-look by grouping a French Provincial love seat and table along one side of the wall, and placing an armchair at far end. To add interest to the sweep of wall she selected a lively patterned paper in a green and gray stripe





PERRY AND JOHN, aged 7 and 5, love their Drexel double-decker. Bunks are covered in green Ameritex Bonnie Plaid which teams with bright red of Troy Colonial braided rug





TIN SOLDIER COLLECTIONS, dear to the boys' hearts, are given place of honor in a framed black shadow box

TWIN PINE CHESTS, painted green, keep possessions separate, avoid equabbles. Plaid-edged board drops down to make linoleum-faced worktable

> See Your Guide to This Issue for further information

[Continued on the next page]



STATELY 200-YEAR-OLD AURORA PLANTATION HOUSE looks out on a unique community of well-built new homes—including the Stout house (below), carefully planned to the space requirements of Art, Renée, and their two young children



OLD PLANTATION—NEW CROP

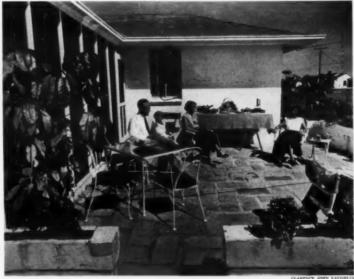
New Orleans was a fledgling seaport when the first sugar cane ripened at Aurora Plantation, just across the teeming Mississippi from the city proper. The cane flourished until 1913 when lifting of the protective tariff sent the crop to the limbo of legend; subsequently, for a span of twenty years, the rolling lands were devoted to truck farming. Today the broad 1,200 acres are producing yet another "harvest": a sparkling community of 200 new homes. Revival of a school day friendship with one of the Normans, long-time owners and developers of the tract, introduced Arthur Stout to Aurora Gardens after he had asked for transfer from New York to the New Orleans branch of a drydocking firm. Art needed a comfortable, modern home for his wife, Renée, with enough space for Miriam (three), and Wendel (one), to grow in. And he found it in the Gardens. Because each house in the unique settlement is tailored to the requirements of its individual owner, the Stouts have built exactly what they wanted. Now they wouldn't trade their trim, white house on Finland Place for the most costly one in town.



LIKE TRUE NATIVE NEW OBLEANIANS, the Stouts wanted their new house to reflect a welcoming warmth, planted colorful flowers and greenery within low wall at entrance



SPACE ADJOINING the screened rear porch in the ell of the house was a natural spot for the patio Art paved with ship's ballast blocks be picked up free at the shipyard. Wrought iron table, comfortable chairs (Lee L. Woodard & Sons) help make the patio an ideal place for family dining or festive outdoor entertaining or festive outdoor entertaining



.....



TELEVISION ENTHUSIASTS, the Stouts have turned the long narrow porch into a comfortable, private viewing room. Lightweight canvas deck chairs are brought in from the patio when it's time for one of their favorite programs



THE HOUSE HAS NO FORMAL DINING ROOM, but the Stouts are able to entertain easily; versatile chest conceals an extension table which seets twelve



TRADITIONAL suits the Southern way of life. Renée feels; proves it in adroit use of antique



COMFORTABLE SEATING ARRANGEMENTS and plenty of good reading light were among the first requirements in the planning of the living room section



NEWLY RETURNED TO THE SOUTH, but wise in ways of native hospitality, the Stouts always have space for an unexpected guest (especially during Mardi Gras). Handsome sofa bed in the living room pulls out, can be made up in short order



WALLS OF LIVING-DINING ROOM are the same cool shade of gray-blue as the background color of the small-patterned draper-

way of life.

ies. A beige wool rug defines the living area and is a perfect foil for red color accents. See Your Guide to This Issue for information

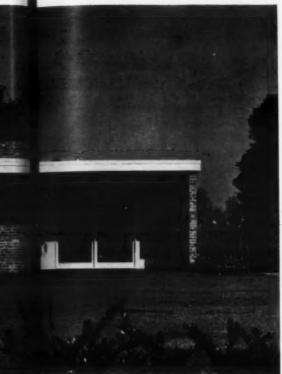


LAKE VISTA HAS A NEW VIEW



Popular with young homemakers, the community built on reclaimed land combines the best of the old and new

FRESH BREEZES from Lake Pontchartrain make the settlement cooler than most; wide-open, unfenced spaces and streets with no throughtraffic keep the whole area wonderfully safe for youngsters' play

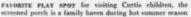


MATERIALS INDICENOUS TO NEW ORLEANS offer interesting contrasts in color and texture in the fiveroom Page house. Sweep of large living-dining room extends across entire front section, except for screened porch, at right, opening from master bedroom



oung architects, like Curtis and Davis, have had a strong hand I in the newly developing residential sections throughout New Orleans and its environs. Without furbelow and old lace, the modern homes break with the past in their design, yet are linked with it in their interpretation of the easy way of life typical of New Orleans. One of the most popular of the new developments is Lake Vista, located on land reclaimed from Lake Pontchartrain. It is here that Dick and Nellie Page, native New Orleanians, have built their home. Following the advice of Nellie's architect father and brother (the latter is Nathaniel Curtis of the architectural firm), the Pages came up with a house which uses the best of the old in the new. Its old brick and stucco, the same materials used in French Quarter homes two hundred years ago, are well-adapted to the climate and topography of New Orleans; its clean-lined design is suited to the requirements of twentieth-century living.

SISTER-IN-LAW FRANCES CURTIS stops over frequently for an afternoon lemonade with Nellie on the patio. Chrome and blue chairs, white table (Troy Sunshade Co.) accent terra cotta walls, gray flagstones





[Continued on the next page]





opposition of the coordinate work and ura Dref for the coordinate work and the



NEW ORLEANS SUMMERS have set several heat records; but no matter how high the thermometer gues,
the Pages living room looks
cool, serene, and uncluttered. Pale aqua walls,
woven grass rug are pleasant background for the nataral wood of well-chosen
Drexel furniture, arranged
for both leisurely conversation and comfortable reading



NELLIE COOKs the shrimp they catch at the near-by sea wall on the Roper range; lets the Hotpoint dishwasher, General Electric disposal unit work while she enjoys the view through wide windows

> EVERYTHING IS WITHIN REACH in oak cupboards with easily cleaned flush doors. Handy barbecue pit is just outside door at left



DEVOTEES of simplicity, the Pages avoid crowding, make the most of space. Consequently, Holmes decorators treated the long living-dining room as a single area, even to keying the Dreatel dining section furniture to the light wood of builtien at opposite end of room, Pages prefer simple, dramatic accents like the driftwood over fireplace.



THE VENTILATING FAN, which draws air from the porch, keeps the dining area cool and pleasant during meals, will eventually be hidden by well-trained climbing vines



NATURAL NYLON SHANTUNG draperies, good companions for the contemporary setting, are soft and translucent, heavy enough to conceal doors leading to patio



18th CENTURY FIRESIDE SETTLE.
METROPOLITAN MUSEUM OF ART

THE LIFE OF THE LOVE SEAT

BY MARILYN ROBB

direct descendant of the dower chest, the love seat-that amatory double chair that invites its occupants to sit close together-has a romantic family tree. Its father, the settee, was a son of a settle, which in turn had been born by adding a back and arms to the dower chest. From dower chest to love seat-from dowry to love-that was the usual schedule of events in the material marriage bargains considered proper betrothal procedure in the eighteenth century when the love seat came of age. But the love seat had far from affectionate motives behind its birth. In fact, a major catastrophe, the Great Fire of London, was the real midwife in its creation. The raging five-day fire of 1666 devoured houses, furniture, and everything in London town between the Tower and the Temple. When the middle class merchants rebuilt their ravaged homes, they used compact and less inflammable brick. Smaller rooms resulted, in turn demanding smaller furniture. The long settee that had served as an emergency seat for formal occasions until the seventeenth century was cut down from seating three or four to a more manageable two. Thus the love seat became popular, for it accommodated two in much less space than two chairs would have occupied. Fairy godfather to the new love seat was Charles II, that amorous monarch

who knew more about mistresses than majesty and much more about fun than furniture. Feeling hampered by the uncompromising pieces of Cromwell and his friends, the Stuart king encouraged the use of new foreign furniture forms, among them a contemporary seat called the marquise, which was imported from France. An extremely wide chair, this provided inspiration for the love seat.

Yet, despite having been hailed as an appropriate child of the voluptuous preoccupa-

an appropriate child of the voluptuous preoccupations of the nobility during Charles II's reign the love seat, then called Amorini, was put to a wide variety of uses other than courting during the eighteenth century. The Georgian male was a lover of strong drink as well as handsome women. In an age before tea and coffee were widely avail-

able, he considered a bumper of good liquor the staff of life. Many a country squire was overcome with October ale and many a London gentleman indulged in one too many Whig or Tory toasts in port or claret. Both found comfortable support in the double chair space of the love seat where one could loll at one's ease. In a world devoted to masculine freedom and convenience, the love seat often

PENNSYLVANIA DUTCH DOWER CHEST, 1788.
FROM THE METROPOLITAN MUSEUM OF ART

became the drunkard's chair. However, the distaff side was not without its own practical reasons for being fond of the love seat without being fond of love. No lady of fashion ever altered her dress so that she could sit in a chair, for seats

were often designed to accommodate fashions in dress. And the love seat did just that for the incredibly voluminous skirts of the Georgian gentlewomen.

Numerous receptions and parties crowded the eighteenth century social calendar and at these the love seat often served as a convenient conversation piece.

Light and mobile, it was drawn up to the fireplace, placed at an angle to

the wall, or pulled in front of the long casement windows. More than once the conversation that occurred on one of these seats was not

wholly ephemeral, but contained phrases that actually changed England's political course, began a diplomatic career or defeated a national

policy. Entertaining in the great Georgian houses had a meaning behind it as well as merriment. Eighteenth century ctiquette also stepped into dictating the use of the love seat. It was

a time-honored custom of the aristocracy for the master
and mistress of the house to preside side by side at the head of the

table during dinner, and the double chair love seat ably filled this function. Yet there is always something sentimental about sitting side by side and in the "Darby and Joan" form

the love seat came nearer to expressing its true nature. The "Darby and Joan" was a nickname that originated from two characters in a popular poem

of the time called *The Joys of Love Never Forgot*. This inseparable pair, kept together by "the thoughts of past pleasures and truth, the best of our bless-

ings below," caught the imaginative fancy of the English people and passed into their folklore. Darby-and-Joan imagery remained in the public fancy throughout

the William and Mary, Queen Anne, Georgian, and Chippendale periods, which produced many examples of this love seat with its symbolism of rustic

faithfulness. Not Cupid, but comfort, caused a new fashion in love seats during

the Empire period. A double armchair, especially designed for Napoleon, was built with back and one arm quite high, and the other arm low. In this love seat the Little Emperor was supposed to rest during his rare moments of relaxation by throwing one leg over the low side.

Surprisingly enough, it was

the Victorians who restored love to the love seat. Although sex was disparaged

during the reign of Victoria, love was exalted and what is more romantic than a love seat? The two-chairback settee of the eighteenth century was re-

introduced with nineteenth century chair designs used. But as a contemporary etiquette book states, "it was

among the taboos of the era for young maidens even to sit too closely with a gentleman." So the chair

backs were not placed directly next to each other, but were connected by a short seat space having no back.

Often a chess board or other gaming table was built in between

was the S-curved conversation chair of 1850-1890. Because a part of the back of each seat was missing,

this type of love seat provided protection from wrinkles for the long coat worn by the Victorian gentleman.

A far more important reason for its vogue was that it also provided protection for the Victorian female.

Like the disconnected two-chair-back settee of the nineteenth century, it properly separated the two people seated.

Thus the delightful love seats of [Continued on page 104]

IMANINGS BY GINNIE MORBANS



LOVE SEAT OF SHERATON INFLUENCE, 1800. METROPOLITAN MUSEUM OF ART

LOVE SEAT WITH HAND-CARVED MAHOG-ANY FRAME, BY VICTORIAN FURNITURE

A small, narrow room acquires a formal look wis good furniture placement, rich-looking material. For a long wall: a big, comfortable sofa (Kings ley Furniture), covered in a bold stripe, and a cocktail table in harmonious proportion (Men, man, \$19.95). A plain-textured rug gives a look of space to a room this size. This one, in olive greais a nubby Decorate are made by Roxbury, \$149.35

PLANNED FROM THE BEGINNING

You need an over-all scheme and a long-range view when you start with bare walls

course it's thrilling to move into a new house; nothing quite beats that feeling that the walls around you are your very own. But unless you were the lucky one who inherited more furniture than you'll ever need, the prospect of handling all those bare spaces, of working out an over-all color scheme you'll like living with five years from now, can suddenly look like a staggering proposition. The place is more like an empty barn than the cozy, livable home you saw in your mind's eye. Planning to furnish a house from scratch requires organization, real foresight, and, we think, the kind of expert decorating help available through your local department store. On the next six pages, Famous-Barr of St. Louis gives LFYH's young homemakers a look at an intelligent solution to the problem. Imagining a small, four-room house, they've completely planned and furnished it down to the last plant in the window. If you can afford it, this kind of answer, tailored of course to your particular needs, could be yours in one fell swoop. But if yours is going to be step-by-step buying, Famous-Barr's careful use of an over-all plan could be your guide to a wise selection that will add up to the total you want. They have paid particular attention to today's interests (there's a television room), and made a suggestion for handling the kind of awkward architectural kink no house is ever quite withoutin this case an appendage, off the dining room, that's been done over as a porch or garden room. The kitchen-dinette is so attractive a whole family would want to use it as a place for odd jobs, for amusement.



IN LIVING ROOM NO SPACE IS WASTED

In a small room, all chairs should be comfortable. Armchairs (Kingsley) at desk (Illinois-Rockford, \$79.50) are well-scaled, not bulky. Draperies at big window are sunfast cotton (Mooresville)

opposite

DINING ROOM FURNITURE MEANT TO LAST

Mahogany furniture (Craddock) in the dining room has fine finish and classical lines. Drop-leaf table has self-storing extension Buffet, convenient for serving, has big drawers to make it really adequate for silver and linen. Garden room is beyond window

[Continued on page 56]







OWELL WAR

rmchairs aled, not resville)

s fine finish extension ke it really and window

n page 56]



A WHOLE FAMILY CAN FEEL AT HOME IN FRIENDLY KITCHEN-WORKFOOM

Even with a dining room in the house, young families in a servantless world like a convenient place off the kitchen for informal meals. This one, part of the Famous-Barr kitchen, does even more: it's designed to function as the hub of the house. A husband can use it as an office-at-home. The wallpaper (by United)—locomotives that would please a child—suggests its use as a playroom. Cleverly concealed is all the equipment for sewing and laundry work. On kitchen side of open partition, a Hotpoint range and refrigerator are wellplaced for a smooth arrangement. Both areas have ample cabinets (American Kitchens)



a kitchen and four-purpose dining area that's planned for the whole family to use



LITTLE THINGS MAKE KITCHEN WORK EASIER

Kitchen has many vital extras: the comfortable Cosco stool: Dazey ice-crusher; mixer and liquidizer (Knapp-Monarch); efficient Ekco knife set



FAMILY CHORES CAN BE DONE TOGETHER

Companionable working arrangement: husband uses the dining area as an office (table and chairs by Meier & Pohlman) while his wife does laundry



GOOD PLANNING DISCUISES A SEWING CORNER

What looks like a deep-drawered console table, usually holding a big bowl of flowers, opens up to reveal a trim sewing machine, by White



DINING AREA HAS LAUNDRY CORNER, TOO

Everything for an efficient laundry is hidden behind screen (Arteraft Venetian Blind). Using ironer, by Ironrite, lady of house has easy job



PLANNED FROM THE BEGINNING continued

WARM COLORS IN THE BEDROOM

In the bedroom, furniture in pale wood is set against warm colored wall. (All five pieces, including bed, by West Michigan Furniture, \$275.40.) The chartreuse cotton rug, by Arthoom, looks soft and luxurious, is actually very practical. Upholstery for the chair is in solid color Everglace-chintz; for the bed in a charming totle design (Kandell). On the dressing table, a mirror with delicately carved gold frame is in keeping with the room's French Provincial air (Syracuse Ornamental Co.)



DESCRIPT WATER



LONG NARROW ROOM ADAPTS WELL

TO TELEVISION

In the television room, furniture arrangement takes advantage of the room's narrow shape; seating space groups naturally around the set (Zenith). There are plenty of bright cushions scattered around for comfort. With the Sojamatte bed-couch (American Spring and Bed Co.), the room converts to a guest room, a valuable advantage in asmall house

AN OUTDOOR FEELING

Space behind the dining room is cleverly adapted to make a garden room, a breath of outdoors in a city. Open-air feeling comes from the fresh arrangement of grillwork and growing vines in windows, the wrought roo furniture, and the linoleum floor. The little fireplace has a copper hood

See Your Guide to This Issue for further information

COME INTO THE KITCHEN

A kitchen that is coolly efficient can have all the warm personality of the old family hearth





Kitchen adjoins the dinette, used by the Smiths for family meals; both are decorated to complement each other, lathe kitchen, the Kohler sink is set into work counters of gray Formica. The lead casement windows become a center of attraction with flower-filled bird cages on either side; a red and white gingham awning is an original substitute for curtains. Ceiling beam is transformed by a strip of red-apple wallpaper.



lejt

Storage area, Geneva white steel cabinets are on opposite wall from sink and stove. Work counter is large, near outlets for toaster and percolator, so a simple breakfast can be prepared complete right here. The Nesco roaster is an added convenience for special entertaining; is frequently used by itself in the summer, for it doesn't heat up the kitchen

below

Kitchen is oblong, with range, sink, and General Electric dishwasher on one wall, storage units and refrigerator opposite, but wide enough so work space is not crowded. The Tappan range has divided top and oven with glass window. Containers in both sides have racks for drying dish towels, crisping crackers and cereals. A row of bright ceramic hearts hung over the stove adds a charming touch of color

SCHOOL WARD

If you shun a kitchen that has a bare, clinical look with no personality, take heart from the three modern kitchens we present here. Start with a new kitchen that is ideal for efficient work, add your own original ideas in accessories, color, and fabrics, and it is no longer an antiseptic laboratory but today's version of the hearthside where the whole family can congregate. A good example of what we mean is the inviting kitchen belonging to Mr. and Mrs. Lynwood Smith of Winnetka, Illinois. Their house, in a development built by Irving Blietz, is a model of sensible planning. The kitchen, a standard rectangular shape, is a small and separate unit adjoining a dinette, where the Smiths and two sons have family meals. (For real entertaining there's dining space off the living room.) Because Mrs. Smith spends so much time in the kitchen, she made it as attractive as she did every other room, with touches of decoration such as the bright strip of wallpaper covering an unsightly beam, greenery that flourishes in pots and in bird cages on either side of the window. The Smiths are delighted with their equipment; they chose the Tappan range for its divided top and interior drying racks; invested in useful extras like a separate roaster, for use on festive occasions.

[Continued on the next page]



family ner. In f gray of atd and rtains.

OPEN HOUSE EVERY DAY



Metcalf kitchen is a cheerful place with cool green walls, cherry red Glosheen window curtains patterned in peasant figures. The Marlboro gas range has a divided top and double over, a practical item for a family that likes to entertain. Ventilator over the stove is an extra comfort. The sink has a stainless steel toy with white Tracy steel cabinets and stainless steel drawer pulls

From breakfast to buffet supper an open-house-plan kitchen is a magnet for family and friends

ames and Laurie Metcalf live in a development house with a plan quite different from the Smiths' on the preceding pages. In keeping with their taste for contemporary furniture and modern lines, they chose an open-house plan, with big windows. Dining area, kitchen, and utility room flow freely into one another, concentrate working part of the house into one easily managed unit. A breakfast or serving bar divides the dining area from the kitchen. On the kitchen side the Metcalfs use it for breakfast or snacks. A dining table and chairs on the far side, in the living area, are used for other meals. The Metcalfs like to entertain at buffet suppers; then the bar becomes a serving counter and easy pass-through for dishes. Handsome bar stools with plastic tops do double duty around the kitchen. A large floor-to-ceiling window lights up this

whole corner. Kitchen equipment is wonderfully complete. One end of the room has a separate sink and automatic washing machine, large cabinets of whitepainted wood, built and installed by Jim Metcalf. Laurie can do her laundry here and still keep her eye on a boiling pot on the stove. The range has a double oven and like other heating units in the house is gas operated. Since the Metcalfs have no cellar, heating is by means of forced warm air through convectors and radiant floor heat. This unit and the hot-water heater occupy a small accessible space off the utility room. Walls and ceiling are painted apple green, and even the heating unit is the same soothing color. The floor is black and white mottled asphalt tile, very discreet about showing footmarks. Bright yellow linoleum makes a gay note of color on the counter tops.





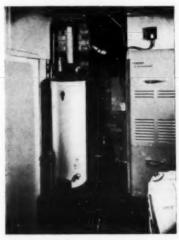
In an open-house plan, (left) all the working part of the house is concentrated in one convenient and easily reached section, where rooms flow into one another. The dining table (above) pushes right up to the bar for easy service; for parties it is used as a buffet. Big window floods kitchen with light

COME INTO THE KITCHEN

continued



The kitchen side of the bar, with a place setting of Glidden pottery and vase I of flowers, makes a pleasant spot for a quick meal. When bar is not in use, the bamboo curtain can be rolled down. Bar stools are painted a warma cocoa brown, have yellow plastic seats the same color as the lineleum counter tops



Heating room off the utility end of kitchen is small, compact, easily reached for necessary repairs. The gas heating unit, painted apple green, is Mueller's Climatrol: Hotspot water heater is by Continental Heater





Separate sink, Whirlpool washing machine make laundry an easy job. Laurie can do her washing yet not be out of touch with other activity in the kitchen. Cabinets at this end of room are white-painted wood



Seen full clear the Metcall kitchen combines efficiency with a lixaliflity very much broaded in the most used room in the house Colors are bright but restrif, a departure to the most ward combinations. Workscenters are nearly planned, don't crowd each other

IT'S A FAMILY AFFAIR

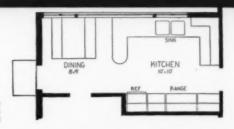
Large and livable kitchen is a favorite gathering place for the whole family The Schreyers and their four children are a comfortable-sized family whose big and cheerful kitchen was planned to be a family center. Carl Schreyer worked out the plans for the rest of the house with the architectural firm, Jones & Duncan, but his wife designed the kitchen. There is plenty of room for each member of the family to do his particular chore without crowding, and for a pine-paneled dining space at the end where everybody eats. The children set and clear the table, know how to work the dishwasher and where to put things away. (Chip, the ten-year-old, can even prepare a full meal.) Because so much of the family's time is spent here, careful planning and fine detail work went into it. One whole wall is a picture window facing the garden, with fifteen geranium pots along the sill. Instead of curtains, the Schreyers used yellow ruffles around the window frames. All cabinets are made of wood, with H hinges of black iron, a touch of luxury that pays off in good looks. Walls are pickled knotty pine, decorated at the dining end with a foursome of old plates.





Dining end of the kitchen is a warmly intimate place for family get-togethers; big ranch-type table and benches seat six confortably. There is easy service from the right-angle counter that divides this cheerful part of the room from working areas

Wood cabinets, built to fit the kitchen, dovetail neatly around the Westinghouse refrigerator. Under cabinet above electric range, a handy rack to hold all kinds of tools for cookery. Counter beyond has wooden top for chopping



B asic plans for a roomy kitchen and dining quarters were carefully worked out by Mrs. Schreyer with an eye toward the whole family's daily use and comfort





The picture window is *Thermopane* glass (two thicknesses with air Aspace between for insulation), runs the length of one wall to give a pretty garden view. Ruffles are an attractive alternative to curtains that might billow out over the work counters. A right-angle counter

makes extra storage space, can be used for serving the dining table. (All counter tops are red Arnstrong linoleum, floors are gray Arnstrong rubber tile.) The Kohler sink has two basins, a good idea when there are many pairs of hands to help wash a healthy load of dishes



PLANNED PLANTING FOR A SMALL HOME

A three-year planting program

provides maximum results at a minimum cost

BY HOWARD W. SWIFT

Staff Horticulturist of Stumpp & Walter Co.

thing can do more for a small undistinguished piece of property than a carefully calculated planting plan. Unfortunately, too many home owners go about developing their grounds in a rather haphazard way-purchasing a few plants here and a few shrubs there, finding a place for them as the need arises. After several years, there is disappointingly little to show for the amount of money that they have invested in their landscaping.

For that reason, we want to show here how effective the results can be if you have a plan to guide you at the very beginning, working toward a definite goal over a period of three or more years.

Such a planting program is designed to accomplish a number of purposes. It will offer you a constant array of color, and cutting-blooms for every week in the growing season, from early spring to frost. It will give you balanced masses that will create a comfortable, settled look and an aesthetically pleasing composition. Also, it will expand your limited indoor living space to include your entire property, by pro-

> viding outdoor recreation and garden spots where you will enjoy relaxing or entertaining. And if your plan is a sound one, you will be able to progress easily from one step to the next, from one year to the next, with a minimum of effort and without noticeable upheaval to your property. The house



GEORGE SMALL

FRONT AND REAR VIEWS OF HOUSE REFORE PLANTING GETS UNDER WAY





TREES AND SHRUBS

A. Ilex crenata (2) Pierie japonica C. Bechtel's Crab

- Nicotiana, Daylight (3 packets) Little Gem (1/2
- 2. Alyssum, ounce)
- 3. Tuberous Begonias (grown
- from tubers-50) Petunia, Colossal Shades of Rose (3 dozen)
- Petunia, Snowstorm (3 dozen)
- Sensation Radiance
- (1 packet)
- 7. Marigold, Primrose (1 packet)
 8. Marigold, Sunny (¼ ounce)
 9. Tithonia, Torch (1 packet)
- Centaurea cyanus, Blue Boy
- (1/4 ounce) 11. Ricinus or Castor Bean
 - (1 packet)

Lime (100 pounds)

Vetch (3½ pounds) Grass Seed (10 pounds)

Lawn fertilizer (100 pounds)

Lawn mower

Hose (50 feet) Spading fork

Iron rake Spade

Sprayer Bamboo rake

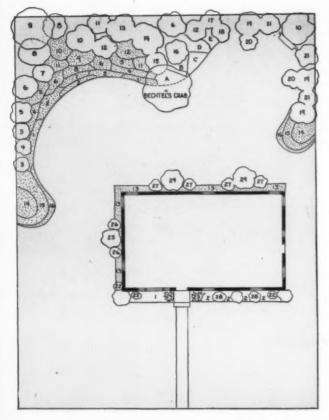
Total Cost: \$142.24



VETCH

[Continued on the next page] 69

continued



selected as our working model looks hopelessly plain, but we have chosen it because it is very typical of many development areas. In some respects, we are fortunate to have level property to work with. On the other hand, flat ground is also a vast void that has to be filled-an almost unsolvable problem unless you plan step-by-step.

Among the first things to note in the appearance of the house are the irregular roof line, the offcenter entrance, and the imbalance created by a large triple living room window on the left and a small single bedroom window on the right. In our plan, we bring down the higher sill of the bedroom window with a white window box that lines up with the lower sill of the living room window. The window box is effectively planted with brightly colored tuberous begonias.

The house faces north and is shaded most of the day-by the house itself in the morning, and by trees along the street in the afternoon. Hence, hardy plant material which will thrive in shade is the only possible choice. Since most of the small evergreens supplied by the builders will become out of proportion to the house during the course of the years, plants which will be permanently satisfactory should be set along the front during the first year.

Two hollies (ilex) to strengthen the frame lines at the two corners and an attractive Pieris japonica (andromeda) to provide mass and height in the blank space between the door and center window would be good choices. Next you'll want to tackle the lawn. Until you get that black, or gray, or claycolored earth carpeted with green you won't even enjoy looking out the window. If the topsoil is good you can proceed to spade the lawn area, remove debris, rake smoothly, fertilize adequately, and sow seed. In many locations, topsoil must also be added to create a satisfactory growing medium. Sufficient water is, of course, essential to seed germination; must be applied in a mist. [Continued on page 100]

SECOND YEAR

- 14. Winged Euonymus (1) (Euonymus alatus)
- 15. Weigela, Eva Rathke (1) 16. Maple leaf Viburnum
- (Viburnum acerifolium) 17. Lilac, Belle de Nancy (1)
- 18, Lilac, Mme, Lemoine (1)
- 19. Fuzzy leaf Viburnum (3)
- (Viburnum tomentosum)
- 20. Azalea Hinodegiri (2) 21. Aronia arbutifolia (3)
- 22. Drooping Leucothoe
- (Leucothoe Catesbaei) 23. Dwarf Japanese yew (1)
- (Taxus cuspidate nana) 24. Dwarf Canadian yew (1)
- (Taxus canadensis stricta)
- 25. Beauty bush
 - (Buddlein, Peace)

Total Cost: \$148.80

- 26. Mock orange (2)
- (Philadelphus, Mont Blanc) 27. Spiraea Thunbergii (4)
- Abelia grandiflora (2)
- 29. Hugo Rose (2) (Rosa Hugonis)

ANNUALS. (datted area)

- I. Petunia, Dwight D. Eisen-
- hower (3 dozen)
- 2. Petunia, Snowstorm (3 dozen)
- Marigold, Sunny (1/4 ounce) Scabiosa, Rosette (3 packets)
- 5. Marigold, Primrose (1/4 ounce)
- Celosia, Gilbert's Maple Gold (3 packets)

- 9. Marigold, Frills (1 packet) 10. Cosmos, Early Orange Flare (1 packet)
- 11. Nicotiana, Daylight (3 packets)
- 12. Cleome, Pink Queen (1 packet) 13. Petunia, Colossal Shades of Rose (6 dozen)
- 14. Cosmos, Radiance (1 packet) 15. Marigold, Yellow Supreme
- (2 packets) 16. Alyssum, Little Gem
- (1/4 ounce)

CHRYSANTHEMUMS

- A. Bokara (6)
- Moonbeam (6)
- C. Morning Glow (6)
- E. Red velvet (6)

1. Begonias (from last year)

Spiraea, Vanhouttei (1)

(Forsythia spectabilis)

7. Beauty bush (1) (Buddleia, Charming)

8. Double Viburnum

(Cornus florida)

(Cornus mas)

13. Mock orange (1)

10. Bush Honeysuckle (2)

(Lonicera tatarica)

11. Hibiscus syriacus, Pink (1) 12, Cornelian cherry (2)

(Philadelphus virginalis)

9. Dogwood (1)

3. Lilac, Charles X (2) 4. Lilac, President Grevy (1)

6. Golden Bell (2)

Pachysandra terminalis (50)

(Viburnum tomentosum plenum)



MAKING THE MOST OF THE HOUSE AND GROUNDS AS THEY EXIST, SUCCES- " SIVE PLANTING HAS BANISHED BARENESS, GIVEN BALANCE AND BEAUTY TO THE WHOLE PROPERTY

CHARLES SPIESS

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THIRD YEAR

EVERGREENS

- A. Pinus Cembra (3) B. Taxus cuspidata (2)

PERENNIALS

- Iris, E. B. Williamson, copper red (12)
 Hemerocallis, Burgundy,
- dark red (12)
- 3. Peony, Mons. Jules Elie, silvery pink (6) 4. Peony, Katharine Havemeyer,
- light pink (3)
 5. Iris, Great Lakes, light blue (12)
 6. Delphinium, Summer Skies, light blue (6)

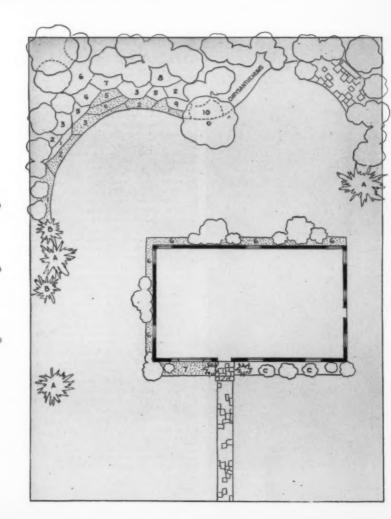
- light blue (6)
 7. Hemerocallis, D. D. Wyman, light yellow (12)
 8. Delphinium, King Arthur, dark blue (6)
 9. Iris, Black Douglas, delphinium, king Arthur, dark blue (12)
- dark purple (12) 10. Anemone, Whirlwind, white (12)

ANNUALS

(dotted area)

- 1. Petunia, Giants of California
- (2 dosen) 2. Verbena, Annapolis, Blue
- (1/2 ounce)
- 3. Petunia, Pink Sensation (2 dozen)
- 4. Scabiosa, Blue Moon (3 packets) 5. Marigold, Yellow Supreme
- (1 packet)
 6. Petunia, Colossal Shades of
 Rose (6 dozen)
- 7. Begonias

Total Cost: \$107.85





ABELL



HEMLOCK, MODERATELY PRUNED

Choose your hedge with a purpose

PLAN YOUR EVERGREENS OR SHRUBS FOR PRIVACY, PROTECTION, A PERFECT SETTING



SPIREA



HICKS' YEW

ext to trees and flowering shrubs. the right hedge is the most important permanent planting you have to consider for your garden. It will last almost as long as your lorse itself and needs careful consideration before you decide what kind is best for your particular situation. Do you want privacy and protection from passers-by? Perhaps you're tired of looking at the neighbor's unsightly trash burners and laundry poles. You may want wind protection, or need a boundary marker. Perhaps your main interest is in flower display. No one hedge can give you all these things, but most kinds will provide several of them.

Aside from the special purposes they serve, there are two general hedge types which should be understood before you begin to plant: formal and informal. If your grounds are laid out with geometrical walks and flower beds, you will want a sheared formal hedge. On the other hand, a free and easy kind of property needs a hedge that is allowed to grow in its natural, irregular form with almost no pruning. From the point of view of upkeep, of course, this latter type is much easier to care for. But where space is important, a sheared hedge is more economical simply because trimming restricts its height without cutting down its density. When it comes to durability and general freedom from disease, there isn't much difference between formal and informal hedges. Remember, though, that a sheared hedge needs closer planting: and, therefore, will require more individual plants than one which is allowed to grow pretty much as it pleases. This means higher original outlay, plus three dollars or so for a pair of well-made hedge shears with long handles and blades. Electrically or manually operated clipping machines do a neat, even, and very fast job of trimming, but naturally cost more.

Any hedge worth having deserves reasonably productive soil if it's to give a good account of itself. If your own soil will grow flowers or vegetables it will be all right for a hedge. But it's a good idea to mix three or four pounds of ground bone meal per one hundred feet of soil at planting time as extra insurance for the future. If, on the other hand, your soil is sandy, gravelly, or heavy with clay you should fork in enough humus material (compost heap stuff, or the easily obtainable peat moss) to produce a mixture that will retain air and moisture without getting hard or crusted. Mix this material into a depth of at least a foot, and over a width of three feet, along the full length of the strip. Bone meal should go along with it as already advised, plus a standard "complete" garden fertilizer at the rate of about three pounds per one hundred square feet. This will give the plants a good strong start and keep them going for several years. Eventually, they'll need further feeding, which can be a spring top-dressing with a commercial fertilizer. The best season for planting is usually early spring, as soon as possible after the ground is in working condition. But if you can't manage this, midautumn is the second choice. (Northern evergreens are an exception—they must go in in the spring.) The best system is to prepare the whole strip of ground, then stretch a heavy cord tightly down the middle for alignment and use a yardstick to keep the planting distances uniform.

In the list below, some worth-while shrubs for hedging are briefly described and grouped according to the purpose they are to serve. There are more good ones, of course, for actually almost any hardy shrub of moderate size and fairly dense form can be used if properly handled. But the shrubs listed are proven leaders and will give you a considerable range of choice. To avoid repetition, we've given descriptions only where the species is first listed.

PRIVACY FROM PASSERS-BY

Japanese Barberry. To 7 feet high, dense, thorny, stiff-stemmed, small leaves turning red in autumn, many searlet berries lasting into winter. Can be grown as broad informal hedge (spaced 3 feet apart) or sheared for a lower, formal one (spaced 15 inches)

Flowering Quince. To 6 feet tall, dense, upright growth: showy pink, red, or white flowers in early spring. Makes a neat informal hedge with minimum pruning, or can be cut heavily to make it more formal. Space plants 15-18 inches apart

Early Deutzia. To 6 feet high and 3 feet wide. Some pruning needed to maintain density, but otherwise treat it as informal. Spikes of white spring flowers, neat appearance. Space plants 18 inches. Hardy to Ohio and lower New England

California Privet. To 15 feet if unpruned, but can be held at 4-8 feet if heavily sheared. For latter purpose, plant 15-20 inches apart; for former, 3 feet. May be winterkilled in the most northerly states. One of the most widely useful hedge plants

Amur Privet. Similar to the preceding, but considerably more hardy

Myrtle. From 5-10 feet high, depending on conditions and amount of pruning. Everageen, with small creamy-white sumer flowers and blue-black herries. Best when kept semiformal in outline. Space plants 2.3 feet. For California, and the middle and deep South only

Rugosa Rose. A rugged, upstanding grower to 6 feet. Makes dense, rugged, but fairly regular hedge even when unpruned. White, pink, or purple flowers in early summer. Orange autumn foliage and brick-red fruits. Space 2 feet apart

Vanhouttei Spirea. To 6 feet high and 5 feet wide, if unpruned. Little rounded leaves, slender twigs, and many flat heads of small white flowers in late spring. Best as an informal hedge, moderately sheared after flowering. Space 2-3 feet apart

Hicka' Yew. Splendid narrow, dense, upright-growing dark evergreen to 6 feet or so. This shrub bears small red autumn fruits. Hardy, at least to middle New England. Semiformal when unpruned. Can be held to 3 feet indefinitely by heavy midsummer shearing. Plant 15-18 inches apart.

PROTECTION FROM TRESPASS

Chinese Holly. From 6-9 feet. Dense evergreen, stiff leaves, scarlet berries. Best when only lightly clipped. Not reliably hardy north of Washington, D.C. Plant 3-4 feet apart

Others: Japanese Barberry, Flowering Quince, Rugosa Rose, and Hicks' Yew

BOUNDARY MARKING

Chinese Hibiscus. Glossy evergreen leaves, showy white, pink, or red flowers. Needs heavy shearing to hold it at moderate height. Space plants 3-4 feet, Deep South and southern California only

Oleander. Can be kept to almost any desired height by pruning. Evergreen leaves suggest hamboo. White, yellow, or red flowers in spring and summer. California, middle and deep South only. Plant 3-4 feet apart

Cherry Laurel. May reach 15 feet if unpruned, can be kept much lower by clipping. Shiny evergreen leaves, white flowers in late spring, purple to black fruits. Space plants 3-4 feet apart

Korean Boxwood. To 4 feet, can be kept sheared to 2 feet. Especially neat, dense evergreen. Hardiest of the boxwoods. Valuable for low boundary marking, as around garden or terrace. Space 18 inches apart

Dwarf Edging Boxwood. Evergreen, widely used for marking boundaries of paths, rose beds, etc. Can be kept sheared to 1.2 feet high. Not reliably hardy north of Ohio, Pennsylvanis, southern New England. Space plants 8-12 inches

Glossy Abelia. Dense evergreen or semievergreen, lovely small leaves, little white flowers all summer. To 5 feet high, or can be kept much lower by shearing. Not reliably hardy in country north of lower Illinois, Ohio, and Maryland

Others: Japanese Barberry, California and Amur Privets, and Myrtle

CONCEALMENT OF UGLY VIEWS

Laurustinus. From 10-15 feet, or lower if pruned. Dark glossy evergreen with white to pinkish flowers in winter to spring, and blue to black berries. Space plants 3-5 feet. For California, middle and lower South

Others: Privets, Oleander, Cherry Laurel, and Myrtle

WIND PROTECTION

American Arborvitae. Tree, to 40 feet, or can be kept sheared as low as 8 feet. Dense, upright, narrow evergreen with foliage like tiny fans. Perfectly hardy. Space 5-8 feet according to height desired

Hemlock. Feathery evergreen, broader than arborvitae: height spacing and control similar to arborvitae. Very hardy and handsome with horizontal or pendulous branches

Privets. (Minimum clipping, to permit height.) Chiefly for summer wind protection, as leaves drop in winter

FLOWER DISPLAY

Any of the following: Rugosa Rose, Vanhouttei Spirea, Glossy Abelia, Flowering Quince, Chinese Hibiscus, Oleander, and Cherry Laurel

YEAR-ROUND GREENERY

Any of the following: Hicks' Yew, Chinese Kolly, Korean Boxwood, Dwarf Boxwood, Arborvitne, Glossy Abelia, Myrtle, Oleander, Cherry Laurel, and Hemlock



RUGOSA ROSE



ARBORVITAE



HEMLOCK, HEAVILY PRUNED



JAPANESE BARBERRY

Young designers

Most of the designers responsible for California-style furniture are young. Their problems are the same as those confronting young homemakers everywhere. It may be an empty house or apartment, with only a narrow budget to finance those first exciting purchases. Perhaps it's a mixture of inherited furniture and the difficulty of finding new pieces to tally with the old. Often it's cramped quarters, where a few pieces of furniture must be put to use in a lot of ways. Answers to questions like these were the motivation for the furniture we present here, the work of three young designers—Milo Baughman, Albert Blake, and John Keal—typical of the talent of the West.



Milo Baughman

Milo Baughman is a Californian by chance and by choice. His family moved to California from Kansas in 1924, and he celebrated his first birthday en route. Visits and five years in the army have taken him to other places, but California is always home. He is married to Olga Lee, also a talented designer, and they live in Pasadena. The furniture that Milo Baughman has designed seems to reflect the hospitable California way of life. At 27, Baughman has begun an unusually promising career. But he isn't an ivory tower designer. He has worked in woodworking and upholstery shops to learn about production methods. He has done interior and custom furniture-designing in a store, where he met and talked with the clients, designed for them, saw the furniture made, and saw the same furniture in use—the final and best test.



Albert Blake

Al Blake doesn't classify himself as a modernist or a traditionalist. Design, he believes, is no longer a problem of modern or traditional, but rather one of formality or informality, rusticity or elegance. Which is better? That's a matter of personal preference. Al Blake is interested in designing good furniture that can be produced at reasonable prices. Although only 27, he has had experience as a store decorator, and he has owned and operated his own furniture design and manufacturing shop. He began his career as a scenic designer, found he wanted to give full time to color and furniture design. After serving in the army, he moved to California from the Midwest, believing that California is becoming a center of achievement in color and creative design. His wife, Marian, trained in home furnishings market analysis and sales promotion, is his best and most practical critic (between feedings of their son, Christopher, who is about to cut his first tooth).







John Keal

John Keal, a native of Washington, and a Californian with a convert's zeal, is particularly interested in helping its designers and manufacturers to work together. He takes an active part in efforts to accomplish this goal, feels he understands both sides of the story since, in addition to his designing experience, he was a manufacturer himself for about three years. In line with his desire to promote a wide understanding of sound designing principles, he devotes a large share of his busy time to teaching at the University of California and at the Los Angeles Art Center School. It is Keal's belief that it is the responsibility of the designer today to work for quantity production, so that well-styled furniture can be made available to average-income families. At 31, he has just moved from a garage (in which he installed his own plumbing electricity, and gas connections) into his "dream house." High on a hilltop, it has wide patios, big windows, and a breath-taking view.

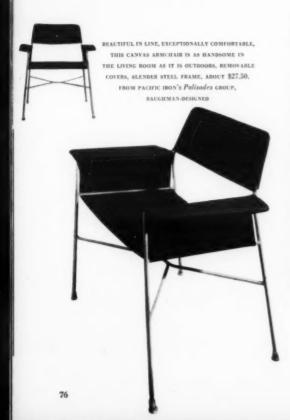
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GARREN STUDGES



BOTH BAUGHMANS ARE DESIGNERS, WORK INDEPENDENTLY

Mother's Victorian curtains, a bare floor, and one expensive sofa are not the answer to a young homemaker's problems," says Milo Baughman. New homemakers need a variety of well-designed, moderate-cost furnishings to choose from. As a designer, he's doing something about it—we show the results on these pages. His dream for the future: designing a houseful of furniture for under \$500.



JULIUS SHULMAN



Palisades dining table with Hammered glass top and steel frame, about \$49.50; graceful dining chair with canvas seat and back, about \$19.50



CUT-CORNER CLUB CHAIR; ALL FOAM
BUBBER CONSTRUCTION GIVES IT TRIM LINES,
A MINIMUM OF BULK, A MAXIMUM OF COMFORT, UNUSUAL HEIGHT AND EPITH MAKE IT
A WONDERFUL CHAIR FOR A MAN. BAUGHMAN'S
Cal-Tempo Group by California
CHAIRS, SHOWN ON THIS PAGE



dining chairs, luxurious with foam rubber seats and backs

(about \$59.50 each), can be pulled up for use during sessions at the game table

(about \$49.50) and serve well in the living area, horseshoe-back

Chair (\$59.50) with noteworthy lines, good member of any conversation group



DISTINCTIVE LOUNGE
CHAIR, SLENDER SHELL UPHOLSTERED IN FOAM RUBBER,
ABOUT \$129.50. MODERN HOST
CHAIR, WOOD-TOPPED ARM,
\$75, FOR UPRIGHT COMFORT

JULIUS SHULMAN

[Continued on the next page]



JULIUS SHULMAS

EYE-APPEALING AND WEATHER-DEFYING OUTDOOR REDWOOD FURNITURE, DESIGNED BY MILO
BAUGHMAN FOR PARZ OF CALIFORNIA. LIGHTER IN WEIGHT THAN MOST REDWOOD
FURNITURE, IT IS EASILY MOVED ABOUT; TABLE ABOUT \$32.50, CHAIRS ABOUT \$15 EACH



A GOOD-LOOKING, MODEST-COST, DURABLE GROUP WAS DESIGNED BY BAUGHMAN FOR MODE FURNITURE AS A "TEN-YEAR SOLUTION FOR A MODERN-MINDED YOUNG COUPLE."

UNIQUE DINING BENCH FOR TWO. ABOUT \$42; TABLE, ABOUT \$105; CHEST, ABOUT \$75



CAPACIOUS LOUNGE CHAIR WITH REMOVABLE
CUSTIONS, ABOUT \$78. THE X-LEGERD
END TABLE, ABOUT \$30, IS SCALED TO
CHAIR-ARM HEIGHT, THE GROUP IS MADE
OF ASH, IN A RICH BROWN FINEH



SPACIOUS SOFA (ABOUT \$140) AND OCCASIONAL CHAIR (\$56) ARE EXCEPTIONAL IN COMPORT, CLEAN IN LINE, FIVE-FOOT COFFEE TABLE (\$31) COULD DOUBLE AS FIRESIDE BENCH; KNEEHOLE DESK (\$70) MAKES AN EFFECTIVE CONSOLE PIECE [Continued on the next page]

YOUNG DESIGNERS continued



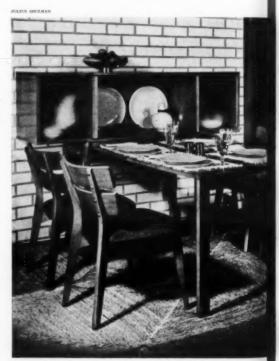
JOHN KEAL IS BOTH FURNITURE DESIGNER AND TEACHER

Double-duty furniture should not require a major operation between duties," states John Keal, who likes to design furniture for small living quarters. The smartly profiled dining chair shown here is one of the first pieces in a new group of Brown-Saltman furniture which he designed especially for use in small homes.



THE Tay-Buffet, ADAPTED FOR
FUTURE PRODUCTION FROM THE DESIGN
OF ONE OF KEAL'S STUDENTS,
IS FINISHED IN CARAMEL BROWN, HAS
SLIDING DOORS OF TRANSLUCENT CLASS, IT CONVERTS EASILY
FROM CABINET (left) TO
DESK OR SERVER (below) AND
DINING TABLE (right)





People are more important than furniture," says
Al Blake. "Furniture should be simple, comfortable,
beautiful—and provide a pleasant background for
those who live with it." To illustrate the point we
show here his invitingly informal furniture of pale
knotty pine and black angle iron, designed for Gillcraft.



MARIAN BLAKE TESTS AL'S DESIGNS FOR HOMEMAKER APPEAL



BLAKE DESIGNED THIS SMART GROUPING FOR THOSE WHO WANT
FURNITURE THAT IS DECORATIVE
YET CASUAL, PRACTICAL.
ROUND COFFEE TABLE OF SHOWPIECE
SIZE (AROUT \$39,50) IS
FLANKED BY A PAIR OF LOUNGE
CHAIRS (WITH ARMS, \$77,
ARMLESS, \$70.50); MATCHING SOFA
IS ABOUT \$165; ALL HAVE REMOVABLE CUSHIONS WITH BRIGHT
DUCK COVERS, HARMONIZING
LAMPS OF PINE AND BLACK IRON
WERE ALSO DESIGNED BY AL BLAKE



JULIUS SHULMAN

Young Living in

BY ELIZABETH AND TOM BLACKBURN

Introducing . . .



ADELE AND BOB SCHWELLER (he's a research engineer at Delco) are experts in figurine painting, a popular local hobby. They sell wares to a gift shop



PROFESSIONAL LIFE of the Dr. Bob Haleys, Jr. allows time for golf. He won Knights of Columbus Tournament last year. Both are fond of model railroads, too







WRIGHT FIELD is the destination of Gretchen Chell and Baby Jimmy when they calmly escort test pilot Paul Chell to his hair-raising job every day

FRIGIDAIRE'S Bob Conhaim, electronics hobbyist, built family radio-recorder-phonograph himself; it's a fascinator to the other Conhaims—Mrs. C., young Robby, Nancy

DAYTON



CARTER WILLSEY believes in his own product. A zone manager for Gunnison Homes, he and his family examine plans for their prefab



IT'S UNIVERSITY LIFE for us Blackburns. Tom is basketball coach. On the side, we spend time being LFYH's Panel Readers in Dayton



SALES REPRESENT-ATIVE John Kitts and his wife encourage the children to plan their own fun. Here, the whole family helps with favors for Johnny's coming birthday party

The houses we live in . . .



THE WILLSEYS needed a house in a hurry, so that children could be near a good school by fall. They chose a prefab because it would take just two months to build and they could get a definite estimate in advance



DAYTON COUPLES are taking to rural life. The Frederick Smiths became Daytonians during the war when he was stationed at Wright Field. Now they are permanent residents, proud owners of this country house



RESTRAINED DESIGN of architect John Sullivan, Jr.'s house is about as modern as Dayton allows. John is a native Ohioan, lives in an established neighborhood convenient to transportation, shopping, and school



DEVELOPMENT like this one, with large, cultivated grounds, no more than five to ten apartments in each building, is typical, rents moderately

YOUNG LIVING IN DAYTON

continued



MODIFIED COLONIAL in the Dayton View section is kind of house owned by many young marrieds who, for business reasons, are transient for several years, will move on later

[Continued from page 82]

only, our husbands cheerfully baby-sit, but much of our civic activity, as with the Council on World Affairs, is a shared interest. The whole family goes to the Art Institute, for courses of instruction, to listen to records, to borrow a painting from the circulating gallery. We turn out for adult Sunday school classes in numbers that have prompted other cities to ask Hugh Evans, the rector of Westminster Church. how he does it. Many of us teach children's Sunday school ourselves. Dayton doesn't go in for night life in the "on-the-town" sense of the word. Entertaining is simple, and usually we'd rather think it up for ourselves than pay someone else to amuse us. We like square dancing, parties at fireside or barbecue. In summer, people picnic at Miller's Grove, or in one of the city parks. A phone call to the Park Commission, certainly the most thoughtful group we've ever heard of, insures a reservation for

your favorite grill, and a load of wood for outdoor cookery! Everybody goes to the football and basketball games, with basketball more popular than ever in the university's new, handsome fieldhouse. The children go along on most of our expeditions, have a share in picnics, and even in housebuilding. One couple who needed help with a floor, sent out a call to friends who arrived with beer, sandwiches, and smallfry, pitched play-pens in the yard, and went to work. Dayton's houses fit our fondness for doing things as a family, our kind of entertaining in small, intimate groups. Extreme modern is not our taste, and the building codes take a dim view of it, too. The one-and-a-half story ranch-type bungalow gets the popular vote, with a modified version of Cape Cod a close second. Both are being built for an average of \$13,000.



WILMA PONTIUS and Virgieia Coté do their stint for the week at the Volunteer Service Bureau — assembling information kits for registrants intoested in social service was



The things we enjoy . . .





YOUNGSTERS FROM EIGHT TO EIGHTEEN go to Saturday morning classes at the Dayton Art Institute, can study drawing, modeling, or painting. Here an attentive group watches as Patrick Darner illustrates a lesson in the Sculpture Court

OUR CHILDREN pour from the popular National Cash Register Auditorium where they've just seen their weekly television show and movie, received a souvenir toy



INVITATION TO THE WALTZ, from the "Follies" show, annual charity ball presented at the Art Institute. Proceeds from this gala festivity, a red-letter date on everyone's calendar, go to the Volunteer Service Bureau and other local charities

Virgiafor the

Service

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ourt



YOUNG BUSINESSMEN take active part in Dayton Council on World Affairs. Above, left: H. M. Huffman. Jr., John Yeck, Charles Bridge, program committee for 1951. Group of wives also hold forums monthly



ST. PAUL'S EPISCOPAL Church has forty volunteer Sunday school teachers. Here, one of them gives her young charges an illustrated talk on kindness. Stars on board, given for attendance, show how seriously young Dayton takes its church activity







LUNCH AT "RIKE'S" (Rike-Kumler) is a regular Dayton institution for homemakers who've put in a morning's shopping at the store. Pfeeffe Smith, Marg Wetzel, and Virginia Highsmith compare notes, enjoy get-together



ROCK LATH PARTY at the Allen Wights was the happy solution to a building crisis: the contractor at work on their new ranchstyle home quit the job. Friends cheerfully turned up in work clothes



SQUARE DANCING is informal fun for young Daytonians. Saturday night usually finds them at Wampler's Barn or Oakwood YMCA (above) where Mrs. Keith Wilson makes an expert caller





WHEN THERE'S MERINGUE IN THE MIXING BOWL, IT'S ONLY FAIR TO SNEAK A LICK

LOOK, MA, I'M Cooking!

Perhaps it's because we remember rolling and patting a piece of dough that mother trimmed off the pie—and the wonderful sense of accomplishment we felt when it was taken from the oven ahead of the parent pastry. And wouldn't it be surprising to find a child in any family, in any generation, who didn't angle around the table waiting to lick the frosting bowl?

It may seem easier to fix dinner by yourself—especially when speed is essential—than to stop and guide clumsy little hands while on the alert for such calamities as spilled milk and overturned butter dishes. We know you can't do it when you're preparing a hurried meal, of course, because it takes patience and an amiable eye on proceedings. But actually, your effort and patience will be an advantage to you in the long run, for training in kitchen and cooking routines given at an early age will result in your having competent helpers at a later date. And in the meantime, there's no more productive, enjoyable play activity for children than "working" in the kitchen.

Youngsters love to watch mother turn the meat grinder. Shaping the meat patties themselves gives them a chance to poke and mold an object with the prospect of later eating what they've made. They'll be very proud when the hamburgers are served, and take a new interest in family appetites. We know a little girl who snaps the ends off green beans very carefully, and by the pound. She's an expert at popping peas from the pod, too. Filling the saucepan with fresh green peas gives her a sense of accomplishment, and we suspect that sharing her mother's grown-up work is an equal pleasure. Her little brother loves the warm, tempting atmosphere of the kitchen, too. He joins the party whenever his interest is at the high pitch required to scrub his hands more often than the appointed times. His favorite task is one that involves handling a paring knife. Since a stiff, root vegetable resists his strength, he is provided with celery and green peppers to slice against a wooden

board; and he has learned that he must always cut away from himself when using a knife. He is generally in charge of breaking nutmeats and using the scissors on chives and marshmallows. He'll probably lose interest in the knife when he's old

enough to peel potatoes with dexterity, but he'll be well acquainted in the kitchen by then, and well able to make even flapjacks and coffee.

Making jello is easy enough for even a six-year-old to do. Children love the stirring necessary to produce the bright clear color, and then pronouncing it done. They can fill baked apples with cinnamon candies or raisins and nuts for dessert, too. And if



PINT-SIZED PIES GO INTO THE OVEN ALONG WITH MOTHER'S PASTRY

[Continued on the next page]

LOOK, MA,
I'M COOKING!



they're old enough to respect the stove, they'll be patient stirring a milk pudding until it boils, and thrilled when that first blop appears on the surface. If Sunday morning is a time for father to sleep late in your family, let the children beat eggs and milk for their own French toast. A regular-sized slice of bread should be cut into quarters for easy handling. Then each slice can be dipped into the batter and turned on a well-greased griddle. There's a miniature spatula hanging with our kitchen tools that is perfectly efficient in small hands. The children relish their own French toast drizzled in honey and eaten right near the stove.

For tea parties, the young ones can make their own fancy bread rounds with a cooky cutter. You can use the scraps of bread for stuffing or pudding later. Let them color softened cream cheese for the filling. It will be a healthy snack even if they do make it a bright vermilion shade. In the summer, the children can freeze fruit juice in an ice-cube tray to make their own popsicles. Molds for really professional-looking ones can be purchased in the dime store. For cookies, children can toast marshmallows on plain soda

crackers. Show them how to dent across the top of each marshmallow with a dull knife and pour melted butter or sweet chocolate into the creases. If the oven is lighted for them, and the materials are provided, they can do the rest. Slicing cookies from a wedge of chilled icebox dough will be considered "cooking," too. And nothing's as fine as a plate of hot cookies with cold milk after school. Rainy afternoons will never be dull as long as there's a shelf full of packaged gingerbread mix to make into quick cakes and gingerbread men. And if you've ever seen a child concentrating on the arrangement of cookies on a sheet and punching raisins into a gingerbread man's head, you'll furnish a bowl of raisins for every baking project the children undertake in your house. A tea party will be a real occasion for them if they can stuff dates with nutmeats or fondant. There's no cooking to fondant. Confectioner's sugar may be mixed with unbeaten egg white very simply to form a stiff paste. It will take a lot of rolling and patting. but you won't have to bother with sticky pans afterward. The fondant may be flavored with peppermint or vanilla, and children



A KITCHEN COOPERATIVE PREPARES COCOA AND FANCY SANDWICHES



GINGERSNAPS ARE REALLY A SNAP TO MAKE WITH PACKAGED MIX

will probably prefer to tint it. Food coloring is standard equipment in a child's kitchen.

There's no project suggested here that would prove too difficult for children. If yours are anxious to start from scratch with all the ingredients for a recipe, they can refer to a cookbook designed just for them. Mrs. Julia Kiene, Director of the Westinghouse Home Economics Institute, wrote one when she couldn't find a single cookbook prepared exclusively for children. Her own grand-children like to cook and she planned Sugar an' Spice and All Things Nice, for them. It is a picture book with plenty of simple cake and cooky recipes for beginners who prefer to cook what they prefer'to eat. There are "rangeburgers" and cocoa recipes in it for the child, and even a recipe for mother's breakfast to be served in bed. Your children will love the book, and gracefully accept even the directions included for scrubbing hands!

[For Recipes for Young Cooks, see page 109]



IT'S HARD TO WAIT FOR MARGUERITES TO COME OUT OF THE OVEN





YOUNG CHEF KNOWS IT TAKES A HEAP OF STIRRING TO MAKE COCOA (KITCHEN EQUIPMENT BY MURRAY)

COOKING à la CREOLE

ven a brief visit to New Orleans proves that its cuisine belongs to the rarefied atmosphere of the great arts. Leisure, luxury, and legend—these form the underlying structure of the Delta City's unparalleled cooking. This is not the city of "short order" meals—or of quick tricks in the kitchen! Slow, leisurely living inspires slow, leisurely cooking where perfection must be the result.

Artfully seasoned, full of color and richness, New Orleans menus take full advantage of nature's profuse and varied tropical fruits, rare herbs, and savory sea food. No true Creole dish is allowed to be pallid or tasteless. No lumpy, floury white sauces, no disguised dollops of anonymous flavor ever appear on a dinner plate in New Orleans.

Legend tells us that its earliest settlers, French and Spanish, cultivated in their tastes, set the highest standard of living in the New World. Playing host to visiting dignitaries from both courts, countless friends, and numberless relatives (both near and distant) provided the major form of entertainment. Because of this traditional, and now innate, hospitality, New Orleans had the first hotel in the country and its most superb restaurants. Today, both these and private homes carry on the traditions of fine food—and many a treasured recipe is the tightly held secret of a family whose plantation home once saw the greatest statesmen and men of letters. New Orleans cooking is luxurious by instinct as well as by inheritance because it grew up in a population which believed that fine food was important. Take even the usually undistinguished boiled beef. Served Creole-style, dressed with

Orleans cooks have grown famous for. Soup, to meet with Creole approval, must have onion, bay leaves, mace, and garlic always. And in contrast to the often insipid white sauces in other parts of the country, Creole cooks emphasize the basic, brown roux—the point of departure for many savory directions. To make a roux, heat fat very hot in a deep, heavy pot, stir in flour, and cook to a delicate brown before adding meat or fish stock.

Listen to voices pronouncing upon the sacrilege of over-boiling a fish—or of losing the juices of liver by piercing with a fork! And what more to be valued—even over the scent of magnolias—than the fragrance of just-baked breads! This is New Orleans.

Two famous stories about New Orleans are concerned with the invention of spectacular dishes, now more renowned than the occasions which inspired them. When a onetime celebrated French balloonist came to New Orleans, the famed restaurateur Jules Alciatore was asked to prepare a dish to mark the guest's accomplishments. And so, the birth of Pompano en papillote (pompano baked butterfly-style in parchment paper and opened on the dinner plate)-a recipe of country-wide fame. The story of Oysters Rockefeller is also less exciting than its gastronomic result-but we'll tell it briefly just the same. When the patron of Antoine's (one of the oldest restaurants in the nation and scene of Frances Parkinson Keyes' best seller, Dinner at Antoine's) first offered these oysters to a group of his most favored customers, one of the guests exclaimed: "Mon dieu, how rich! How are they called?" At the time the world was struck by Rockefeller's new millions and the chef quickly retorted: "Rich are they? Eh bien, Oysters Rockefeller you have!" And to this day, the inspired combination of minced oysters, chopped spinach, dashes of absinthe, plus a few other ingredients bears this somewhat austere name.

Not all of us are lucky enough to take time off for a visit to this queen of cities—but there's no reason for not being able to serve some of its fine dishes at your own table. Bon appétit!





opposite

SETTING FOR A NEW ORLEANS SEA FOOD SUPPER: SILVER FISH NET OVER AQUA SHEETING AS A MARINELIKE BACKGROUND FOR Sea Shell Plates (PADEN CITY). Ascot Platter (IX COMMUNITY), Mansion House Flatware (HEIRLOOM STERLING BY ONEIDA, LTD.)

left

WINE IS SERVED IN DE LUXE STYLE IN LIBBEY'S CLASSIC COIR CUI STEMWARE





NEW ORLEANS SEA FOOD

Peggy and Bill Hague entertain in their patio with a delicious gumbo made from a prized old recipe. They have tracked down old cookbooks in shops along Royal Street and suggest you try your hand at some of these dishes. (Patio furniture by Woodard)

SUPPER

CREOLE GUMBO (Bill's favorite)

3 tablespoons fat 2 large onions

I sweet pepper

4 stalks celery I slice tenderized ham

1 or 2 pounds shrimp 4 ripe tomatoes (#2 can) 11/2 pounds fresh okra 1 tablespoon Worcestershire I can crab meat solt and pepper

Method: Chop and fry onions, celery, and pepper gently in fat until light brown. Cut ham and add with shrimp to onions; fry a little longer. Add tomatoes, sliced okra, and seasonings and cook until shrimp are done. Add crab meat just before serving. Preparation time: 1/2 hour. Cooking time: 1 hour. Serve with mounds of fluffy, steamed rice. Serves four to six.

CREOLE GUMBO (Peggy's version)

I fat fowl, cut in pieces 2 tablespoons lard

2 dozen oysters 2 dozen shrimp

1/2 dozen crabs I sweet red pepper 6 large tomators (#21/2 can) I pound fresh okra (#2 can) 4 onions

clove garlie

thyme, parsley, bay leaf salt and pepper

Method: Fry the pieces of chicken gently in lard with chopped onion, garlic, and sweet pepper. Cover and simmer slowly ten minutes. Then add crabs, shrimp, and oysters, sliced okra, tomatoes, and seasonings and simmer ten minutes more. Add a quart of hot water and simmer slowly one hour. Ladle over fluffy rice. Will serve six to eight.

STUFFED DEVILED CRABS

I pound crab meat 2 tablespoons fat 6 green onions

I cup fine bread crumbs 2 eggs, beaten 2 tablespoons mayonnaise

2 teaspoons Worcestershire 2 stalks celery minced parsley, lemon juice, nutmeg, salt, pepper sherry to moisten

Method: Gently cook the minced onions and celery in a little fat until tender and golden color. Add crab meat, seasonings, and half the bread crumbs and fill clean, scrubbed crab shells, which you can get from your fish market, (or use ceramic baking shells). For topping, brown the leftover 1/2 cup of bread crumbs in butter in the pan in which you fried the onions, and bake ten minutes in 350° F. oven. Serves six.

SHRIMP REMOULADE

I quart shrimp I raw egg yolk 3 tablespoons olive oil I tablespoon tarragen vinegar

3 hard-boiled eggs, chopped 1/2 clove garlic, minced 1/2 teaspoon prepared mustard juice of 1/2 lemon salt, cayenne to taste

Method: If you use fresh shrimp, cook them ten minutes in one quart water with ten whole cloves, two tablespoons vinegar, two pods red peppers, and one tablespoon salt. Shell and clean them. Whip egg yolk, oil, and vinegar; add shrimp, seasonings, and hard-boiled eggs. Chill together one hour. Serves four to six.

PEACHES AU CHÂTEAU BLANC

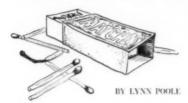
6 large peaches 6 macaroons, rolled fine 2 cass, separated sugar to taste

Method: Cut peaches in half and remove pits. Crush one peach kernel and one peach half and mash with macaroons, egg yolks, and sugar to taste. Fill peach centers with mixture and bake 20 minutes. Remove and cover with meringue of egg whites and sugar and return to oven to brown delicately. A delicious sweet after a sea food entrée. Serves six.

DRIPPED COFFEE CREOLE

Method: A French drip pot is essential. Have sufficient boiling water ready, and into the drip section put two level tablespoons of strong chicory coffee for each cup. Included in the grounds is also one teaspoonful of grated chocolate for each cup. Pour boiling water over the grounds to fill the pot (which must be set in a pan of boiling water or over a covered low flame). Serve black or au lait (with hot milk).

STRIKE A MATCH



Picasso will never know, but this winter he saved the day, and a dinner party, for a college faculty hostess. By some quirk of fate, the young wife and her junior instructor spouse found themselves stuck with a dinner party for twelve assorted visiting art students. The day of the event, the husband went off to classes with a cheery suggestion: "You might think up some conversation starter for tonight. None of the kids knows each other."

That's all he asked-just a conversation starter. His wife, a champion of the variation on an old theme. "Desperation is a parent of ingenuity." came up with a chatter spark that nearly started a conflagration. She clipped from a current issue of an art magazine color reproductions of the Picasso plaques which are being sold everywhere today. These little pictures, from clowns to controversial abstracts. she pasted on safety match boxes. On the reverse sides she pasted plain poster board so that each box could serve as a place card. The minute the guests spotted the picture sides of their boxes, a babble set up around the table. The antagonists and protagonists of the controversial artist argued vehemently from soup to nuts and the dinner party was a success.

Stimulated by her achievement, the hostess tried a variation of the idea at a faculty-wives lunch-con. This time she wrote no names on the hoxes but had her guests identify their own places by the pictures. She had leafed through magazines to find drawings illustrating either a hobby or an interest of each guest. A har of music was for a violinist, a salad set for an enthusiastic cook, the single word VOTE in seroll let-ters for an officer of the League

of Women voters. Needless to say, she didn't need a conversation starter for the luncheon, but she happily took bows when a few guests asked if they could copy the idea.

Match hox decorating is a good gimmick that costs nething but time. In addition to the boxes, you need only a pot of glue, library seissors, a stack of magazines and imagination. In a beflowered advertisement imagine match boxes for an Easter lunching.

on, Spot a garden club session in gardening cartoons and vignettes, or a shower in drawings of domestic activities.

Simple, isn't it? All you have to do is flip, elip, snip, Flip through magazines, seeing with your imagination everything from advertisements to cartoons. Clip the pictures for future or immediate use. Snip edges to fit.

Decorated hoxes can be cellophane-wrapped, three or four to a package, and sent instead of a card to a friend off to Florida or to a colleague recuperating from a sprained knee. You can take along a little package to a hostess and you might even consider attractively-packaged matches as a best-selling item for a school festival or a church bazaar.

For your own living room you may like either conversation sparkers, perhaps out of this very issue of Living For Young Homemakers, or match-ups keyed by color and motif to your décor.

Small safety match boxes are a good size for place cards, but there's no reason why you can't work with the folder-type or the big kitchen-size. The king-sized box, suitably embellished, makes a big hit with a pipe smoker.

With pinups or Picasso, and the paste pot, you'll strike a new note with matches.







The original Warfield, made only by Brandt, meeta every table need. Leaves down! A super-useful console. Lunch or tea time! Perfect for four, six or eight. For family feasts and friendly feativals it e-x-p-a-n-d-s to seat twelve with ample space for every place. In lustrous hand rubbed English Antique Mahogany finish. You'll find the Warfield in fine stores everywhere at sensible prices.

From about \$135 to \$170 with 3 or 5 filler boards. (Slightly higher in some areas.)

Looking for ideas in furniture arrangement? "Table Tipe" is a
24 page book packed with practical, helpful
suggestions on room settings and furnitus
arrangement. For your copy send 10g in
coin to The Brandt Cabinet Works. Inc.,
702 Pennsylvania Ave., Hagerstown, Md.

Brandt

... LOVELY TABLES FOR LIVABLE ROOMS

THE BRANDT CABINET WORKS, INC., 702 Pennsylvania Ava., Hagerstown, Md.

REFINISH YOUR OLD FLOOR

When the Hagues of New Orleans looked over the old house they bought recently (see their story on page 28), they realized that the floors presented a restoration problem all their own, Floors take more abuse than any other part of a house and those in the Hagues' picturesque place had been badly battered. It was obvious that they would have to be refinished. A reasonable contractor gave the Hagues an estimate of \$50 a room; at that point they decided to do the job themselves, even though it would involve several steps of preparation. They got full instructions on how to use a sanding machine from their dealer, read up on the whole refinishing process and went to work. To keep themselves from getting over-tired, Bill and Peggy did a room at a time, found the operations leading up to a clean, glossy surface were quite simple. These pictures show how it's done.



SURFACE IS SANDED off level after filler compound has set hard. This sanding can be done with a hand block or with a small sanding machine



BILL did all the sanding over week ends to get the full benefit of the rental time on the machines



FIRST STEP is "stripping" the floor: taking out embedded tacks and staples. Then all the nailheads are sunk with a punch or nail set



FILLING all wide cracks and joints comes next. Filler compound should be worked in well, colored to match floor

HOLMES

• The PREFERRED store of New Orleans Home-Makers

For those with young ideas, and modest budgets, Holmes has a special service—The Home Planning Center. Here, your decorating ideas are translated into tasteful reality, whether you have a small apartment, or a magnificent mansion.

The Home Planning consultants at Holmes are happy to suggest new ideas in home decorating. They can help you create your own special kind of living. Whether you lean to traditional, or modern, or a subtle blend of both, Holmes has all of the finest in furniture, rugs, fabrics, wall-coverings, and accessories for your selection.

Remember, there is no consultation fee, or extra charge, for this service. And so, for New Orleans living at its economical best, consult The Home Planning Center, at Holmes.



SERVING NEW ORLEANS HOME-MAKERS FOR OVER 108 YEARS



ANDED

rd. This one with with a machine

to

of

or

ult

R S

RUN SANDING MACHINE with the boards (not acros them) if the floor is in fair condition. Use a medium fine grade of sandpaper in machine and follow grain of the wood



IF FLOOR IS IN BAD CONDITION (seams swollen and butts raised) the sanding machine is run diagonally across the boards like this. A medium coarse sandpaper is used in the machine for this operation; may be followed by lighter sanding with fine sandpaper



FINISHING may be done in several ways depending on the effect you want and the service the floor must take. It may be rubbed down with an oil stain, waxed, and buffed: it may be shellacked or varnished; or treated with a filler and then waxed to a natural finish



HOME!

In planning your home, it's important to specify those things that make it more livable while increasing its worth. Nothing does this more easily than installation of a Waterbury furnace or winter air conditioner. Waterbury owners can tell you about real comfort . . . and they'll vouch for the fact that a Waterbury heating system actually increases the value of their property. Build comfort and value into your home, by seeing that your plans specify Waterbury.

Waterbury CONDITIONERS

FURNACES

For valuable home heating information you need-facts about heating systems, what they are, how they work— send for Waterbury's informative heating guide—today!

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Please	send me the new ho of Waterbury units, a	ating guide, "It's	So Important"	and the co	omplete
folder	or wateroury units, a				

BEST IN BOOKLETS

Our young readers are vigorously (and reassuringly) individualistic, true, but their letters reveal a common bond; their belief that comfort and charm are essentials in successful homemaking. For them we review, in each issue, booklets full of professional know-how on achieving a smoother, better-run ménage. Whenever you write for them, we would appreciate your mentioning Livixo For Young Homemakers.



DECORATION

Imperial's Color Harmony Kit la your color guide to better decorating. Equipped with a color wheel, a set of crayons and color planning sheets you will be able to tackle your decorating problems with renewed your, Artisit talent is not necessary when you use the easy-to-follow directions to help you sketch individualized color schemes on the planning sheets. We think you will be particularly interested to see how these schemes can be used successfully in selecting your wallpaper. Imperial Paper and Color Corp. Imperial Paper and Color Corp. (L2), Glen Falls, N. Y. 25c.

Host to Achieve Charm in Decoraing Your Home is dedicated to "the Beauty-Wise and Budget-Minded Homemakers of America." Divided into three sections—Modern, 18th Century, and Contemporary Homeschibs booklet by the First Carpet Company tells how a floor covering in a room can be just as important to you in decorating as a floor plan is to the architect. You can't belp but find the enswers to your decorating problems in the filty-three pages of this constructive booklet. Firth Carpet Co. (1-2), 295 Fifth Avenue, New York 16, 295

Your Bedroom and You . troduces many exciting and attractive ideas for your bedroom décor. Importance is placed on Kling's beautiful mahogany hedroom pieces. Actual room settings will show you how such fine traditional pieces can fit into even a modern room. The suggested color charts based on floor coverings, draperies, and upholstery will help you build a room aroun your favorite colors. Other outstand ing features of this brochure include a discussion of the care of furniture. a definition of genuine solid mahog any, a list of the approximate wall spaces required for various bedroom arrangements, and a list of features to look for when purchasing your bedroom furniture. Kling Factories (L-2), Mayville, N. V. 25c.

Let's Plan Your Bedroom from Lamberland to Slamberland lis Keat Coffer. More than any other toom in your house your hedroom should fit your personality—a good idea, we think. With this personal touch, Kent Coffey features room sketches for every age and taste. Cofor, sindow treatments. hedspreads, lamps, pictures, and floor coverings are discussed. To help you select your furniture Kent Coffey has included folders showing various bedroom groups. Kent Coffey (1.2), Lenoir, N. C., 25c.

Table Tips for Levely Living by Brandt. You can always find room for another table in your home perhaps to fill that barren corner in your living room or to play a double role as a chairside table and tea table when guests drop in these winter days. No matter what the reason may be, we think you will find this booklet an excellent guide in your selection of occasional tables and in furniture arrangements for your rooms. Brandt Cabinet Works, Inc. (L-2), Hagerstown, Maryland, 10e.

Carpets and Rugs by Klearflax. A dozen pages to assist you in selecting carpets or rugs for your home. You can start your shopping at home selecting colors and textures illustrated vividly in close-up photographs. You can ompare your own interiors tor those you're planning) with the decorating suggestions in the booklet. There may be floor covering complements you have not yet considered. Discover at first hand the sizes available in mothyroof and reversible weaves as compared to the base of your rooms. Youge Carpet Corporation (1-2), I7 East 53 Street, New York 25, New York 25c.

MISCELLANEOUS

The Spice Sampler, by Edith M. Barber, Here is a real conkbook that not only tells you how to cook with spices, but includes live sample packages of some of the most popular seasonings. Delightfully illustrated, this attractively bound book includes recipes for appetizers, some, beverages, meats, fish, and even some entiting recipes to improve your left-overs. Selected Books (L-2), Y. Sl. Durra Court, Baldwin, N. Y. Sl. Oo.

How to Gift Brap the Denniton If ay. Even though Christmas is a thing of the past, you'll still be wrapping presents for various occasions. There's Valentine's Day coming up—and birthdays, showers, anniversaries, and the like. A beautifully wrapped gift is always well received. Dennison's has included in this hook. let directions for tying all sorts of bows, for all sizes and shapes of packages. Here's information you'll want to keep on hand with your gift paper and ribbon supply. Dennison Mg. Co. (YH), Framingham, Mass. 25c.

Minton English Rose China. A description of the craftsmanship and tradition behind Minton China is accompanied by pictures of its most outstanding contemporary designs. The story of Minton is an interesting one, and whether or not you are selecting your dinnerware at this time, you will find this booklet an excellent guide for judging fine china. Meakin and Ridgavy Inc. (Le2), 129-131 Fifth Ave., New York 3, N. Y. 106.

Pocket Potholders are as much fun to crochet as they are to use. A horse's head complete with bridle and reins, a cowbay hoot, a Mexican sombrero, frogs, ducks, and strawberries are just a few of the elever designs that are so very easy to make. They're destined to be a sarefire hit as gifts or contributions to the bazar or church social that's scheduled on your calendar, American Thread Co. (L-2), 260 West Broadway, New York 13, 10e.

What's in Your Life Insurance Policy? Are you really familiar with your life insurance policy? Perhaps it would be a good thing to get it tout and reread it. It may be that some revisions are necessary to comply with your current needs. This booklet, by the Institute of Life Issurance, will help you understand your present policy and will explain the various clauses that may have you just a bit puzzled. Institute of Life Insurance (1,2), 488 Madison Ave., New York, N. Y. Free.

How to Enjoy Carefree Washing with Your Yew Frigidative Autimatic Washer can belt you climinate those washiday blues by showing you a few simple short cuts. The six rules for good washing results and the "Special Techniques for Special Things" section are particularly noteworthy, If you are in the market for an automatic clothes washer of if you already have one, you will find this brochure most informative. Frigidatre Division, General Motos Corp. (1.2.2), Dayton, Ohio, Free.

Recipes Continental, A collection of the most tempting recipes from each of several European countries noted for good cooking. There are 78 pages in sections containing meals, snacks, salads, and entertainment ideas II you've been cooking long enough to have tried all the economy disher contained in your trusty cooking relerence, you'll welcome suggestions that may be new for your family, but are as old as time in other parts of the world. Ruth Michaelis-Jena's book is wire-bound, Irving Ravia (L-2), 56 West 93 Street, New York 25. N. Y. 85c.

MR. FIXIT



Living For Young Homemakers' building and home repair experts will help you solve your problems on this page every month. If you have an immediate emergency, a stamped, self-addressed envelope will bring you a prompt reply. Questions about equipment and building materials will be answered frankly and honestly according to the results of our research.

Q. We use our fireplace a great deal, and find that our wood supply requires more replenishing than we can afford right now. We know where we can cut trees for firewood, but we don't know what time of the year trees should be cut, how to saw the logs or split them, and dry them out. Could you tell us the stays? E. F.

A. Trees should be cut when "the sap is down," in other words right now, in the winter. The best method for felling a tree, and the safest, is to cut a noteh in one side three or four inches deep, then saw through the trunk on the opposite side. The tree will fall toward the noteh side, Logs should be cut in cord lengths, then into pieces suitable for your use, and split once down the middle. Pile them in cribwork fashion for drying. Felling a tree is dangerous work for an amateur. Start on light trees, three or four inches in diameter, until you have the

formula. Be sure you can get away safely as the tree starts to come down.

Q. I want to lay a concrete sidewalk. I know all about how to set the forms and make the mix. What I would like to know is this: which is the better aggregate to use with the cement and sand, gravel or broken stone? L. S.

A. Broken stone is the better aggregate. It produces a concrete fifty per cent stronger than that made with gravel. The best formula is one part of cement to two parts of sand, and four parts of crushed stone—using not more than seven and one-half gallons of water per sack of cement.

Q. Our new house is of concrete block, with a concrete slab floor and steel casement windows. We built it this way to eliminate repairs and maintenance, but I now find that there is no way to hang draperies, blinds, or curtains without drilling holes in the cement walls. Can you give us any suggestions or ideas for some other method?

A. There is only one thing to do as far as we know, and that is to cut a length of 1 x 6 finishing strip (wood) long enough to span the top of the windows. Drill a hole through each end, drill a hole in the joints between the cament blocks and drive in a wooden peg. Then set a large screw through the hole in the strip into the pegs. A large nail or small spike may do as well as the screws. This is the standard method of providing a hanger-base for concrete houses.

Q. We have a problem: the appearance of both of our tiled bathrooms is being ruined because the cement in the joints because the cement in the joints between the tiles has turned yellow in many places, and brown in several spots. We cannot think of having the job done over, Could I paint these joints, using a very fine brush? Do you think the paint would remain while? P.N.

A. There is an easier way of doing it. With a sharp-pointed knife scrape out the cement joints for an eighth of an inch. and wet them thoroughly. Buy a box of patching-plaster at your hardware store 125 cents), make the mix according to directions on the box, and trowel it roughly into the joints. Scrape off excess material, and after the cement has set for a half-hour, wash off the tiles with a wet cloth. The result will be clean white joints.

[Continued on page 110]

Balance

IN BEDROOM ARRANGEMENT

(a thumbnail sketch for successful decorating)



· Pleasing furniture arrangement and greater room interest depend on contrast of shapes and lines. There should be a balance of high and low pieces. The expert design of Sieling Modern avoids the monotony that results from overemphasis of high or low shapes, vertical or horizontal lines. Note the perfect balance of the horizontal lines of bed and night tables with the vertical lines of the higher pieces . . . and the pleasing contrast in drawer units. When selecting bedroom furniture, look for this expert proportion and balance. It assures room beauty for many years to come.

SIELING MODERN NO. 142 BEDROOM GROUP—a new and charming contemporary suite with lustrous hand-rubbed finish. Designed with shirt and stocking compartments, cosmetic compartment with make-up mirror, pin trays and enclosed cedar drawer. In French grey, cordovan, and blond mahogany.

See SIELING MODERN at better furniture and department stores.



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tries noted re 78 pages als, snacks, it ideas. If enough to omy dishes souggestione family, but ser parts of nanelis-Jena's ving Ravin, New York



...SERVE CRESTA BLANCA
CALIFORNIA GREY RIESLING,
a distinguished Varietal Wine made
of shy-bearing Grey Riesling Grapes.
Delicately soft and mellow in flavor,
fresh, delicate fruitiness. Enjoy it
soon, delight your guests. A LIMITED BOTTLING FROM CRESTA
BLANCA WINE COMPANY AT
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Top honors at Los Angeles Wine Judgings, September, 1950

CRESTA BLANCA

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HIGH POINT

ROOF FOR A PORCH

In this day and year it's no trick at all for a man to build a roof for his porch with one afternoon's work (not counting time for the paint to dry on the framework). It's all due to a wonderful product called Corrulux. This translucent lightweight sheet material of Fiberglas and Laminac plastic resin comes in 26-inch by 12-foot sheets. It can be readily sawed and nailed, and its color is fast in all kinds of weather.



ORIGINAL OPEN PORCH on the Warren Goodmans' house at Croton, New York, would have been an ideal spot for outdoor dining if it hadn't been for the twige, leaves, and acorns that showered from the trees. All casement windows had to be closed in rainy weather, and cushions had to be carried in every night



WARREN GOODMAN saws small square out of one sheet of Cortulux where it will adjoin children's room wing. It took less than three hours to install nine sheets of roofing once the framing was in place



WARREN and friend handle 12-foot sheets as though they were cardboard. Rafters (24-inches apart) made 26-inch material overlap one rib to center of each rafter. Three porch uprights, made from 4 x 4's and a 2 x 4 nailed to the wall, support rafters



OVERLAPPING SHEETS are nailed to each rafter to produce a perfect seamless-appearing joint. The color is forest green to match trim of the house, but since Gorrulex is translucent it lets in light as no solid roof could. Material can be nailed without being drilled, although drilled holes are nater



PORCH COMPLETE with a new roof. Framework was built and painted in one day, roofing laid in a few hours on the next. Terrace is now sheltered but is light and bright; windows can stay open and porch cushions remain outside in any weather

The LONDONDERRY Dining Group in

Stickley American"



Over the snows, from Londonderry, N. H., came the first settlers to Cherry Valley; with them their household goods, including the New England corner cupboard. In Cherry Valley, it fell under the influence of Dutch cabinet-makers from the Hudson River settlements.

Here, you see how it has evolved through the years into a piece beloved by all who have an awkward corner to decorate, or a set of fine china to display.

The ladder-hack, rush-hottomed chairs, the drop-leaf extension table, are in close relationship of spirit . . . blended into a living American style by the artist-craftsmen of Stickley's Cherry Valley workshops. Exquisitely beautiful wild cherry fruitwood, patient, custom-like workmanship, the rugged structure of early pieces, all are here, modified only slightly by the evolving tastes of a living age.



See Stickley's Londonderry Group at leading stores in principal cities; name of nearest dealer furnished on request.

Corner Cupboard—7634" high; 36" scide
Drop Leaf Teble, closed—45" scide 22" long x 30" high
Open, two leares inserted, side leaves dropped—56" x 5134"
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Bolh side leaves raised, no leaves inserted—54" x 7634"

"A Developing Furniture Style" . . . 83 pages. 49 illustrations, revening the fuscinating development of American furniture art from the pilgrim century down to today. Only \$1 postpaid.

Introductory Cherrywood Piece—"Little Heirloom" foot atool, with container of Stickley Furniture Dressing, 96.50 postpaid. L. & J. G. Stickley, Inc., Favetteville, N. Y. Cherry Valley workswors or STICKLEY















YOUR GARDEN GROW

If you're beginning to plan your first garden during these late winter days, now is the time, too, to give a thought to the rake and the hoe. Because, whatever your devotion and willingness to work, it will take more than your own green thumb to make a garden.

Gardening, like any hobby, is surrounded by a multitude of tools —most useful, some just gadgets —and buying them can be a confusing business for the beginner. Inexperience often results in money wasted on unnecessary items and in shortages of equipment that you actually need. So here, before you make your first trip to the hardware store, are some tips on your first purchases.

The basic list-the absolutely essential tools for even a postagestamp garden-is five items long. These five practically can't be done without. First, you'll need a medium-sized spade for major digging operations, and a steel rake, with a regulation length handle. The spade will cost about \$2.75, the rake about a dollar less. Next comes a strong, short-handled trowel, for setting out young plants and other minor digging iobs - \$1.50; a medium-sized draw hoe that costs about \$1.75 and is good for killing weeds and making vegetable rows. Last, is a strong, eight-or ten-quart watering pot with a sprinkler spout. This may cost from \$2.50 to \$4. For under 12. you're on your way!

If you can do some modest splurging, here are additional tools that are worth adding. They are not basic, but they are not basic, but they are not less time. In they like they

close-quarters work is well worth the 25c or 50c it costs. A scuffle hoe, about \$2.25, is good for weeding in larger cultivated spaces like those between vegetable rows. And last, two pairs of shears: one, grass shears of real steel, about \$2, for trimming lawn edges; the other, medium-sized pruning shears that may set you back from \$2.50 to \$4, but are worth it. All of these will make your gardening lighter work. They add up to another \$10.75 or so, but they can be added one at a time.

Finally, there is the most expensive item of all, but almost indispensable if you have even the smallest of grass plots—a lawn mower. Its price will run from 818 to \$30 in the man-power, push-and-perspire classification; gasoline or electric-power mowers, justified only if you have a good-sized lawn, will range from \$75 to \$115, depending on size, make, and power.

With these, you will have a well-equipped tool shed, although sooner or later you are sure to invest another \$15 in a wheel-barrow and a few more dollars in spraying devices that will give you a fighting chance with the insects. The prices quoted throughout here are for first-class tools. You can, of course, find cheaper versions of most tools, but they will not give you the same service.

Once you buy your equipment, protect the investment by giving it good care. Garden tools are particularly subject to deterioration from rust. Clean the soil from all your tools as soon as you're through with them for the day. Wipe the metal parts dry and give them a rub with an oily cloth; then store the tools where the tain can't get at them. Avoid leaving them unused for long periods in damp, outside sheds.

A garden, first of all, needs seeds and soil, but a good set of tools will help you make it grow. Planned planting for a small home [Continued from page 70]

The first year's spring planting must of necessity be almost entirely of annuals. They fill the areas to be used later for more permanent plants. Then the lawn. ence established, will not need to be changed or cut back to make room for the planting you expect to do during the remainder of the three-year program. Close to the house, annual borders are planned to provide height and weight in the places where the same effects will be brought about later with permanent material. The flowers recommended can all be grown from seed put directly in the ground. Petunias, however, are best grown from seedling plants purchased from a reliable dealer as the seedlings require special care, and an early start is essential as they are slow to flower.

The final border of shrubs, perennials, and annuals across the back of the plot has been planned to create pleasing vistas from the house windows and to give privacy in the garden area. During the first year, a luxuriant "cover crop" of vetch, with its interesting gray-green finely cut foliage and lavender flowers will be attractive and need little attention. As vetch is a leguminous plant, it will provide valuable nitrogen in the soil after the crop is turned under in the fall, as well as loosen and enrich the earth with essential organic matter. Colorful masses of annuals are used at either end of the border, and groups of Ricinus (castor bean), tropical in appearance, will give weight at the boundary corners. By planting the crab tree on the inward sweep of the curving garden the first year, it will be wellestablished by the time the permanent planting has been completed.

To the right of the house, no planting is designated, since the space is just wide enough for a driveway. Should a garage be constructed, extending back from the corner of the house, it can be a background for flowering vines on a trellis along the garden side.

In early spring of the second year, the permanent planting across the front of the house should be completed. A large and a smaller yew (Taxus) at either 1951

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side of the front step, two abelias and a bed of low pachysandra will fill in the area between the two ilex and andromeda planted the first year. Begonias-dug up and stored for the winter-are used for the window box and below the living room window.

Shrubs used in the planting plan have been chosen to offer successive bloom as well as to provide desirable background for the flower borders of the second and third year. Some specimens provide richly colored fall foliage of fruit. A bed of chrysanthemums should also be started in the spring to give a vivid splash of color late in the season.

During the second summer, the plan includes construction of a brick or stone barbecue pit in the right rear corner of the plot, and a terrace for the following year.

In the spring of the third year. you will want to add permanent perennials to the border planting. These will supply color during late May and June, serve as background for the annuals which bloom from mid-July until frost, reduce the space that must be planted yearly, and cut down maintenance costs. By the addition of tulips and narcissus in the areas designated for annuals, the blooming period may be extended to earliest spring; lilies planted among the perennials will bloom throughout the summer. Evergreens are excellent for the ends of the border and relieve the monotony of a leafless winter.

During the course of the summer, the popularity of your barbecue pit will probably dictate the building of the brick or flagstone terrace immediately in front of it, so that garden furniture may be used without damaging the turf. And this would be a good time, too, to make the front walk and steps of the same brick or flagstone.

The three-year planting plan we have outlined is one that allows many possible variations. Whichever one you finally choose, you can be sure you'll get your best return from planned planting that visualizes results and spreads out expenses over a peried of at least three years.



YOUR GARDEN CALENDAR

By CORA A. HARRIS

NOW IS THE TIME TO:

Learn the art of using commercial fertilizers, when life is visible in the perennial border. (It is not wise to apply commercial fertilizer on the seed bed.) Always apply away from the main stalk. Never leave fertilizer exposed; work it in the top three or four inches of soil, then moisten. Use a well-balanced type such as five per cent nitrogen, ten per cent phosphoric acid, and five per cent potash. Numerals on all bags of commercial fertilizer indicate the percentage of ingredients in the above order. As a rule, about 25 pounds per 1,000 square feet may be used. Several small applications are better than one. For commercial fertilizers, the soil should contain a high degree of organic matter. Take the guesawork out of gardening by sending samples to the Soil Testing Division of your state Agricultural Department.

Give thought to the location of the garden. Full sun is ideal for the perennial border and vegetable garden. Roses, too, like sun. Select a site within reach of the house. Avoid steep slopes and bad drainage. Avoid planting a garden under trees unless, of course, a thoughtful program is mapped out as to what will grow in such a location. Tree roots absorb both moisture and nourishment. If a small vegetable garden is being planned, always remember that if the spot receives less than six hours a day of sun (should receive much more than that amount) it is not wise to plant beans, eggplant, tomatoes, peppers, etc. Leafy vegetables can endure some shade. Plan a succession of vegetables at the time the perennial border is planned.

Learn when the soil is "right" to work. If dry enough to begin working, test it by squeezing a handful tightly into a ball, then breaking it apart with the fingers. If the mass crumbles, it is ready, but if it remains a sticky substance and clings to the fingers, it isn't time to begin digging.

Keep in step with 1951 gardening by investigating new insecticides, including those for ants, white flies, cutworms, aphids, etc. Your seedsman has this information at his finger tips.

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STOP THAT DRIP

'A dripping faucet is one of the most insidious household annoyances. If yours is wearing away your nerves, save the price of a psychiatrist or a plumber by fixing it yourself. Six simple steps-and the job is finished.

BY GEORGE DANIELS

YOU'LL NEED A monkey wrench and one of the assortment of washers you should have on hand for emergencies -like fixing a leaking faucet. Before you start be sure to turn off the water at the main valve, usually a spigot near the meter in the basement







THE FAUCET looks forbiddingly sturdy, but the top comes off just like a nut on a bolt. Use the monkey wrench to unscrew the top, then turn the handle around and around in the "on" direction to unscrew the shaft and to expose cause of drip-a worn-out washer

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WHEN YOU HAVE lifted off the top section from faucet use a screw driver to remove the round head screw which holds washer in place. Because heavy thread on shaft clamps washer down to shut off flow of water when you turn handle, it wears quickly





FROM YOUR COLLECTION of washers choose one the exact size for the particular faucet you are repairing. Lift out the old washer. fit the new one into the circular recess and tighten it in place with the same screw (or a new one if the former is rusty). Notice that the worn washer (left) is ridged, making it leak; the replacement is smooth and firm



IF TIGHTENING the top fails to stop leak around the shaft, it means you'll have to replace the "packing." Get a new supply from hardware or plumbing store or use auto water pump packing in a pinch. Pry out the old packing with a serew driver (or if it's a disc, it will drop out); replace before screwing on top



TWIST ON THE TOP, tighten bolt with the monkey wrench, turn on the main water valve and the faucet is reinstated as a family friend. All faucets in your household should be checked regularly for leaks, particularly those that get rough handling. Nip the drips— —they mean water waste and bigger bills—



Concealed in the flush top of the Monarch Roaster Range is the handless, easy-to-use oven to be found in any range. Just lift the cover . . and there's your food. It's just the right size for most family baking or roasting. For larger notals you have the large regular oven and broiler . . and for entertaining you can use babb ovens! This gives you two different oven temperatures for use at the same time. Whether you cook with ELECTRICITY or GAS, you can enjoy the Monarch 2-Oven Roaster Range. See your Monarch dealer, or write Monarch Malleable Range Company, 6821 Lake Street, Beaver Dam, Wisconsin.



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SENT ON APPROVALLE [Continued on page 105]

The life of the love seat [Continued from page 53]

the Victorian era solved closeness without contact to the satisfaction of the nineteenth-century Mrs. Grundy.

"Too large for one, not large enough for two," sneered a Victorian wit at the love seat. Today the love seat can sneer right back that through the courtesy of Charles II and the Great Fire of London it is just the right size to fit a little love (and a sofa) into the small twentieth-century apartment.





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LIVING QUARTERS

JUST SEEN

 MIRACLE SOLUTION called Pantastic calls a halt to scouring pots and pans. It's a clear and tasteless coating which, when applied, keeps food from sticking to pans and cuts down on grease needed for cooking. At Wanamaker's, New York; two and a half ounces. \$1.69



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If you have just one double boiler in the house or ceramic cooking pots that need protection from an open stove flame, here's an item of interest—a scientifically-designed air cushion of steel which spreads heat evenly under simmering food and eliminates scorching or boiling over. In short, Flame-Tamer makes every pan a potential double boiler! At Macy's, New York, for \$1.98



JUNIOR BE SEATED

A new picture hassock for children which is an allyear-round standout for practicality and fun. Junior can blow up the vinylite plastic like a big balloon and use it in his room or call it his own special seat in an adult living room. In the summertime he can tote it to the shore for a lot of fun in the water. It is sixteen inches in diameter and eleven inches deep, designed with a suction feature that grabs the floor or carpet when a child is seated. Weighs just one pound and can be easily deflated and tucked away when not in use. In red or gray at Gimbel's, Philadelphia, for \$2.50

[Continued on page 107]



If you have a responsible contractor—and most of them are—building a house can be a rewarding experience. Unfortunately some young families find themselves at the mercy of a contractor who saddles them with a cost-plus building contract.

They may think, under pressure of high-powered talk, that they cas build their house cheaper by agreeing to pay the actual material and labor costs, plus a decent fee for the builder. But they should ask themselves whether it will take two days or two hours to hang a door (at as much an hour for the workman); whether it will take the roofers three days or eight days. The contractor won't be worried about the time it takes. Aren't the owners paying the cost?

Their alternative to the cost-plus contract is the fixed sum or contracprice agreement. This means that the contractor goes over plans and specifications and gives the prospective owner an exact figure represening building costs. The responsibility for managing his men's time, buying materials economically, getting the house completed speedily and well is his, and his own profit depends on the efficiency of his management. The owners' only responsibility is to follow construction work and see that the specified material and equipment are being used.

When their house is finished, they will consider their contractor a friend rather than a bitter enemy, and they will have a house that cost not a penny more than the amount specified in the contract agreement they signed.

Why, then, does anyone ever sign a cost-plus contract? Usually because of a mistaken belief that money will be saved if materials couless than estimated. LFYH learned recently of the case of a business man who had engaged a young architect to design a house for him. The builder was selected, and he estimated the job. His figures ran far beyond the young architect's (and his client's) figures. Changes were made in the plans, and still the contractor's estimate was high. At length he persuaded them that he might be able to do the job for less if he were permitted to start on a cost-plus basis. Inexperienced owner and inexperienced architect agreed, and the fat was in the fire.

After the \$17,000 house had already cost \$27,000, work was stopped. Not all the blame could be put on the contractor. When the excavation was made for the basement, the hill above the house started to move. Costly shoring had to be put in to hold back the earth, and bills included fourteen days time for two extra men.

(The owner paid, of course, Cost-plus!)

The plans called for windows and doors of a certain size, varying a few inches from standard sizes. These had to be constructed at extra cost at the mill. The contractor spotted this the first time he saw the plans, but why talk himself out of a nice sureprofit job?

The owner, the last time we saw him, was thinking about writing a book entitled, "How I Built My \$17,000 House for \$30,000."



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A second distress signal has come to LFYH from an intelligent couple who hold responsible positions in the business world. They pre the last ones we ever expected to be duped. Yet they were talked into a cost-plus contract by a contractor who appeared to be a most helpful and considerate man. He was chock-full of hints and suggestions for a change here, an alteration there, which would all save dollars-according to himand all leading up to the suggestion that he work on a cost-plus agreement. He could save them "real money" that way.

Later, in the course of a check up which came after the house had run many dollars over the vaguely estimated figure, it was revealed that the contractor had two companies. One was the building company with whom the owners had a contract to pay cost of material-plus a profit. Another was a supply company that bought at wholesale and sold to the building company at a profit. Naturally, this meant that the contractor was making a double profit. Under a fixed-sum contract, the builder would have obtained rock-bottom prices on materials through his supply com-

The payroll on this job was staggering. Carpenters who were listed on the bills at the rate of \$17 a day plus the agreed profit percentage were actually getting \$13; unskilled laborers appeared on the payroll at \$8 a day, but were actually getting \$35 a week. Whether anyone was turning in an honest day's work was anybody's guess. If several bags of cement happened to be left out in the weather to harden, the foreman ordered more. The contractor was paid for them, with his percentage, each time.

This operation was settled for a substantial amount under the sum the owner was willing to pay to be free of the whole "deal." but only after threatening to bring charges of fraud, and an investigation of sums that were presumably reported to the State Workmen's Compensation Bureau.

We hasten to add that LFYH believes the majority of builders are honest hard-working men who have their share of troubles with every bit of construction they undertake. But if you want to invite your contractor to become careless and to shift responsibility, sign a cost-plus contract when you build.

Living quarters

[Continued from page 106]



RISE AND SHINE

With this new long-handled Wax Applier, you can keep floors shipshape without bending over or relying on a closetful of rags to do the job. A curved aluminum strip grasps the plastic head of the small mop without screws, making it easy to remove the cherille for washing. Because of its featherweight and four-foot handle, it is also fine for dusting walls and ceilings or cleaning Venetian blinds and screens. The applier and two renewable pads are 49c when purchased with any size can of Johnson's Glo-Coat wax, or 98c without the Glo-Goat. Available at grocery stores throughout the country



AN EASY BEAT

It's especially fine for scrambling just one egg or whipping even a tablespoon of cream, for mixing formulas, or for blending hot or cold drinks—since the Artbeck whip beater works just as efficiently in the smallest cup or glass as in a standard-sized mixing bowl. The stainless steel springs are set spinning by simply moving the handle up and down in short, rapid strokes. Available at hardware and department stores for \$1.00



MISTER MASTER KEY

This skeleton key for every vacuum can and crowncap bottle in the house is large enough to hang on the wall or can be placed in a kitchen drawer. It has a thin, pointed spear-end which is just the right length to pick up olives, cherries, and pickles from tall, narrownecked bottles. Order two of them directly from Madison House, Inc., 100 Post Road, Madison, Conn., \$1.00



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WHETHER YOU CHOOSE modern, traditional, or a contemporary blend of the two, the magic wand of color can transform just a room of furniture into a home that is unmistakably yours. The March issue shows you how—presents three rooms, shows them each three ways, proves that color alone can completely alter the character, the mood, the very essence of a room. It's

all yours—a guide to color that will help you make the rooms you live in personal and becoming—help you achieve an individual background that both reflects and satisfies YOU.

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[Continued from page 89]

RECIPES FOR YOUNG COOKS

Let your children try their hands at making some of these simple recipes. They're good eating-and good fun, too!

MARGUERITES

134 cup sugar 1/2 cup water I tablespoon butter 2 egg whites, pinch of salt I teaspoon of vanilla I cup of chopped nuts saltines

Method: Boil sugar and water until the candy thermometer registers 238°F. or until mixture drops off spoon slowly in a string. Pour slowly over stiffly beaten egg whites, whipping as you pour, Add vanilla, nuts, and butter, Drop by spoonfuls on saltines and hake in a 350°F, oven until brown.

PEANUT BUTTER COOKIES

3 cups flour 2 teaspoons baking soda 1/4 teaspoon salt 2 eggs, beaten l teaspoon vanilla I cup shortening I cup white sugar I cup brown sugar I cup peanut butter

Method: First set the oven at 375°F. and grease a large cooky sheet. Sift together the flour, salt, and soda. Using a bowl, soften the shortening with a spoon and gradually add sugar. Then add the besten eggs and whip it all together to a froth. Add the peanut butter and vanilla and heat some more. Then add flour mixture a spoonful at a time and beat hard. The dough will be stiff and hard to stir. Then make small round marbles of dough with your hands and arrange on cooky sheet in rows. Little balls will not be sticky to roll if you put the dough in the icebox for a short while before you roll out the cookies.

Before you hake them, press each little ball down with a fork, making crisscross marks on top. Bake 15 to 18 minutes. Remove from cooky sheet at once when they are finished. Makes four dozen.

COCOA

6 tablespoons cocoa 6 tablespoons sugar 1/2 cup of water pinch of salt 4 cups milk marshmallows

Method: Mix the sugar and cocoa together in saucepan. Add water and cook over medium heat for several minutes after the syrup begins to hoil, stirring constantly. Pour in the milk and heat slowly entil it is just hot enough to drink (but not boiling). Pour in cups and put a marshmallow on top of each. Makes five or six cups.

SUGAR PIE

pinch of salt I cup of sugar 1/2 cup of flour 1/2 cup of butter Rich pastry dough for one pie

Method: Line a pie plate with pastry. (If you've never made a piecrust, you'll need your mother's assistance on this first one because it's not easy.) Rub the flour, sugar, and butter together with your fingers until it is all grainy and mixed. Pile it on the pie shell. Shake it level and bake 15 to 20 minutes in a hot oven. Watch it, and when it is golden brown, take it out and pour sweet cream in circles over the filling until it is moist all over. Eat while still warm, after it has cooled.

To secure the cookbook Sugar an' Spice for children, send 25c (be sure to include name and address) to the Westinghouse Electric Corporation. Post Office Box 228, Mansfield, Ohio,





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TALL STOOLS MAKE GOOD TASKMASTERS

Wherever there is a counter in the house—whether it's a dining counter, a counter in the kitchen or utility room, a bar in the rumpus room, or a carpenter's bench—a tall stool is often the most practical answer for space-saving, sturdiness, and comfort.





MADE OF ASH with a revolving seat, this Ashcraft stool is finished in a clear varnish to resemble rattan. The seat is upholstered in plastic with a choice of many colors; also, in fabric. By Heywood-Wakefield for \$27.80



WITH REVOLVING spring cushion and two footrails for children and adults, this chrome Cosco stool is \$16.95



SOLID OAK stool in walnut, blond, avodire, mahogany, ebony, or two gray finishes. Sterling Furniture. About \$25

[Continued on page 111]

Mr. Fixit

[Continued from page 97]

O. Could you help us out with a solution to this house problem? Our foundation is made of cinder block and extends under all of the house with the exception of one small bedroom. This room is really damp; discolorations from dampness reach four inches above the baseboard and there is a musty odor. I know we should get ventilation under this room, but I am afraid to have any of the blocks removed from the masonry supporting the floor. How can I do this without weakening the floor and walls? A. J. L.

A. You can easily take out one block in the front and one in the rear of the wall without weakening the frame. When these blocks are removed, have metal inserts (the size of a block) cemented in.

Q. I have a large gas range, originally a burnished steel with a satir finish, but the former owners of the house painted it black, probably to avoid the trouble of keeping it clean. How can I restore this gas range to its original color? P. R.

A. Use paint remover generously to soften and remove the paint. It will come off steel very readily. Wash off with alcohol. dry. Rub the entire surface with steel wool. This will bring back the old finish. Have plenty of ventilation in the room and do not smoke or light a fire while doing this work.

O. We bought a year-old unfinished house. We are doing st of the work ourselves, and have one problem we don't understand. The flagged terrace in front of the house is only two inches lower than the living room floor and the crack between the edge of the terrace and the house wall allows seepage which keeps the floor beams in the basement wet. We have cemented this crack several times but it always opens up. It is only about a quarter-inch wide. Do you have the answer to this? D. M. B.

A. Cut out the cement filling in the crack and brush out all loose particles. Allow it to dry out thoroughly and then fill the crack with a good, nonhardening caulking compound. This is a sure cure for the difficulty, and it is the method employed in all buildings where steel window frames are set in stone walls.

Q. Please tell me how to remove paint drippings from brick window sills. Should I use paint remover or is there a better method?

Mrs. K. E.

A. Do not use paint remover or any other solvent, as it is likely to dissolve the paint and allow it to penetrate further into the porous brick. Buy a small hook scraper and a small wire brush. Scrape of all the paint drippings that you can, then finish the job with the brush. At first the spots will show up very bright, but will soon weather to the same color as the rest of the brick window sills.

Q. We have a fiber rug in the living room which I want to color. The present sand-colored finish shows dirt and stain too readily. A few days after I clean it the marks show again. What can I use to color it? Mrs. W. C.

A. Decide on the color you want, and then buy that color is ordinary outside paint. Dilute this with 15 per cent additional urpentine and paint the rug. Allow it to dry for several days. The color will then show you how many additional coats are required to get the right shade. Fiber rugs are easy to paint, but the paint must be thin in order to soak into the fibers.

Q. I have had some cabinet work done in my house, and while I admit that I asked for the very best kind of a job, the carpenter's bill is outrageous and I have refused to pay it. He says that he pegade every joint instead of nailing it. Would this increase the cost to double when I expected to pay?

B. T.

A. Frankly, it would. A pegged job means that instead of using nails or screws in building your cabinet work, the carpenter bored through each member of the assembly and set in wood dowels or pegs. This is cabinet work at its best, and exactly what you asked for. As a matter of fact, if the work was really pegged, it took the man three times as long as a nailed job.



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YOUR GUIDE TO THIS ISSUE

The following items appear in special features in this issue. ALL PRICES QUOTED IN LFYH ARE APPROXIMATE AND SUBJECT TO CHANGE. Write to LIVING For Young Homemakers, 122 East 42nd Street, New York 17, for listing of the stores nearest your home.

NEW GENERATION IN NEW ORLEANS A RESTORATION IN THE FRENCH QUARTER

Stairway and hall: Page 32 Chandelier by Rothschild's

Downstairs	sitting	room: Page 32
Drapery fabric Nomus cloth (Old English g	per yd.).	82.75

Old English grate-Stewn	111 8"-00'00
Upstairs living roon	1:
	Page 32
End tables (each)	
Dining room: Drapery fabric (per yd.).	Page 34
Bathroom: Fabric (per sq. yd.)	Page 34
Master bedroom:	Page 35

Chest	\$182.00
Fabric (per yd.)	
Guest room:	Page 35
Slumberon mattress and (both)	

Bed

.8116.00

Kent (Coffey	Manufacturing	Co.:
Oak	ches	l	\$139.50
		nd	
Fabric	(per	yd.)	\$2.50
Lamp			\$20.00

A RESTORATION EARNS

IIS WEEL	
Dining area:	Page 37
Table-Drexel Furniture	Co\$93.00
Chairs-Nichols & Stor	
(each)	#32.50

Living	room	:	Pag	es	37-3
Windsor					

**************************************	UG.108
Drexel Furniture	Co.:
Trestle table	\$40.00
Companion che	est\$175.00
Townley rug, (pe	er sq. yd.)89,95
Table lamp-Mu	tual Sunset Lamp
Manufacturing C	io\$35.00
Bedroom:	Page 38
Dresser-Nationa	I Furniture Co

(mahogany)		\$105.0
Predecessor	rug (12 x	13)8211.7
Epergne chir	atz (per ye	.)\$1,5
Ballerina ch	intz for be	dspread—
unquilted (per yd.)	
White chintz	dust ruffl	

GARDEN-DISTRICT SHOTGUN Living room:

End step table	
Hearthtone rug (9 x 12	378.20
Lenox fabric (per yd.).	\$1.65
Nomus cloth (per yd.).	\$2.75
Hall:	Page 42
Walcrest wallpaper-St	amford Wall
Paper Co. (per roll)	
Boys' room:	Page 43
Bunk hed-Drexel Fu	rniture Co

Troy Colonial rug (4 x	6)\$19,95
Ameritez fabric (per	yd.)\$1.39

OLD PLANTATION-NEW CROP

Living room:	Page 47
Hide-A-Bed sofa-S	
End table-Heritag	
	ACT OF

End	table-	-Mer	sman	Brotl	nera	Corp.
					9	19,95
Pine	apple	bruss	lamp	-W	estw	boo
Inde	utries.	Inc	(each	3	1	19.98

Hearthstone fabric (per yd.) \$2.00 Dining area: Page 47 Expandway commode-Saginaw Furniture Shops......8159.50 Chairs-American Chair Co. (each) ... \$18.50

LAKE VISTA HAS A NEW VIEW

Patio: P	age 49
Chaise lounge—Burton-Dixi	
Living room: Page	50-51
Drexel Furniture Co.:	
Elm armchair	850,00
Elm magazine table	\$75,00
Elm cocktail table	\$58.00
Flor door last table	@1 22 00

Low table-Phoenix Chair Co. \$29.50 Armless chairs-Knoll Associates

Dinin	g room:	Pages	50-5
	Furniture Co		£149.0
	service cart		
Side	chairs teach	1	.\$47.0

PLANNED FROM THE RECINNING

DESCRIPTION	
Living room:	Pages 54-55
Chair	
Matching chairs (e.	nch)\$69,50
Cocktail table	\$19.95
Chairside tables (e.	nch)\$19,95
Carpet (per sq. yd.)
Fabric (per yd.)	\$2.54

Dining room:	Page 55
Buffet	\$109.50
Drop-leaf table	\$69.50
Chairs (each)	

Bedroom:	Page 58
Bed	859.50
Dresser	
Night table	\$29.95
Powder table	\$19.50
Vanity bench	
Townley carpet (9 x	12)\$119.40
Chintz (per yd.)	
Missos	87.06

Televisio	on	room:	Page	59
Television	se	t	\$36	9,95
Sofamatic	ber	d	86	9.50

LOOK, MA, I'M COOKING! Pages 86-89 Table and 4 chairs—Daystrom Corp. —(about) \$99.95

BADER CETTING

-(about)

TABLE SETTING
Pages 90-91
Soup tureen-Finland Ceramics &
Glass Corp
Dinner plates (each)75e
Cups and saucers (each)90c
Ascot well-and-tree platter\$37.50
Flatware (6-pc, setting)\$27.50
Bazar Français:
Coffee pot
Plate warmer
Wine basket\$4.65
Fish net-Dazian
Four wine classes \$3.00

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